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Decline in single-sex schools blamed

Continuing fall in number of women who become heads

by Hilary Wilce

A new survey has confirmed that the number of women secondary heads in England and Wales is disproportionately low - and dropping.

According to the survey, the proportion of headships filled by women has dropped from 25 per cent to 16 per cent over the past 20 years.

Among the 86 local education authorities who responded, eight had no women heads at all, and in another 29 less than 10 per cent of heads were women. Only one authority - Kingston upon Thames - said that more than 40 per cent of its heads were women.

The eight authorities with no women heads were Clywd, Gwent, Rotherham, Barnsley, and Oldham.

The figures were collected by the Women's National Commission, a government advisory committee, as part of an inquiry into how well secondary schools serve the needs of girl pupils. The commission has now written to Sir Keith Joseph, the Education Secretary, pressing him to redress imbalances urgently.

The decline in the number of women heads is mainly ascribed to the diminishing number of single sex schools. A woman is much less likely to be appointed to head a mixed school than a man, the report says, although men are quite frequently appointed as heads of all-girls schools.

Amalgamations are also reducing the overall number of heads, and

women tend to be overlooked for the most senior jobs in mergers.

The local authorities attribute the decline in the proportion of women heads to a lack of ambition among women teachers, the mobility difficulties of those with families, the fact that many women interrupt their careers to have children, and a lack of confidence in women among those making appointments.

But the WNC points out that one third of women teachers are unmarried, and says it feels the problems are more to do with a lack of encouragement and training, the false images of the appropriate role for women in schools, and prejudice shown by selectors.

Speaking at the launch of the report last week, Mrs Phyllis Taylor, former head of the Wansstead High, a mixed school in the London borough of Redbridge, said that selection panels concentrated unduly on whether a woman candidate was of child-bearing age or menopausal. "So from birth to death you just can't win." Yet it was vital that girls should be able to see women in senior positions, she said.

Mrs Ursula Russell, head of the single-sex Hayesfield School, in Bath, said a number of authorities such as Avon were actively looking for women candidates but problems cropped up at the stage when governors were making the final appointment.

"They think, 'We're not having our big Group 13 school in the hands of a little woman'. Their attitude is, 'I'm sure you'll get a headship, my dear - but not in our school!'"

A Northern Ireland woman teacher has been awarded £300 "for injury to feelings" by an industrial tribunal which found she was treated less favourably by the South Eastern Education and Library Board, than a male colleague in the same school, David Lister writes.

Mrs Angela Ballantine and the male teacher competed for a Scale 3 post in Donaghadee high school, County Down. At the time, both were Scale 2 teachers.

There was no job description for the post and candidates had to obtain information from the headmaster. The tribunal found that he gave different information to the two applicants and that the interviewing panel could not give a clear reason why Mrs Ballantine was not offered the job.

L.e.a. anger over slide down cuts league

by Biddy Passmore

Hereford and Worcester has joined the small group of education authorities where cuts in provision are causing most concern to Her Majesty's Inspectorate. The others are Norfolk, Wiltshire and Somerset. Gateshead, one of last year's bottom four, has since increased provision.

But Dr David Muffet, chairman of Hereford and Worcester's education

committee, dismissed the report this week as "shallow, superficial and unrelated to fact". He particularly criticized it for making no link between authorities' spending and performance.

"The report is of no more value than a snapshot of a runner", he said. "It doesn't say where he started from and it doesn't say where he finished." The

county's O level results for the year in question (the inspectors' report relates to November 1982) were 8 per cent better than the national average, he added.

Hereford and Worcester slumped in the HMI's league after it lopped £4m off its education budget in the spring of 1982.

Sweeping attack on 'all-in' schools predicted

Comprehensive schools are about to face a major challenge to their existence, teachers were warned this week.

"If we don't move now we are going to lose the whole show," Dr David Hargreaves, reader in education at Oxford University, told delegates to a Centre for the Study of Comprehensive Schools conference in York.

"Critics of our schools have got increasingly shrill voices and a growing following not only among parents, not only among politicians but among teachers as well," Dr Hargreaves said.

"It is only a matter of months before a serious pressure group arises calling for the abolition of the comprehensive system and return to bipartite education."

Comprehensive schools must show results in order to counter this threat, he said. In particular they needed to offer a curriculum that had breadth, balance and cohesion.

There were a number of things schools could adopt to overcome difficulties. They could introduce integrated studies in the first year, when subject areas were less jealously guarded, Dr Hargreaves suggested.

They could also appoint a senior head of personal and social education, who would use staff from other departments.

Schools needed to talk to people in further education, to avoid duplicating work in the area of life skills.

They should also move towards a negotiated curriculum by encouraging pupils to understand and evaluate the aims of individual courses and also to evaluate how these related to the whole curriculum.

There was a need for more active learning in secondary schools plus structural changes. These could include appointing someone responsible for curriculum planning in each year, and changing the traditional vertical, promotion structure of the teaching profession into a horizontal, rotating one.

Other conference speeches page 8



Pupils and teachers from the West London Tamil School were among hundreds of angry Tamils who demonstrated outside the Sri Lankan High Commission on Wednesday against the mass killing of Tamils by Sinhalese.

An outbreak of violence in Sri Lanka, directed at the minority Tamil community, has focused attention on the estimated 30,000 Tamils in Britain who are fighting to retain their cultural identity.

Two weeks ago Dr Rhodes Boyson, a former education junior minister, praised the West London Tamil School, a Saturday school which teaches the Tamil language, literature, and culture.

Founded in 1978, it has about 100 pupils and volunteer staff of 13 teachers, as well as headmaster Dr Ratnam Nithyananthan. Though there are two smaller Tamil schools in London, this offers the most formal curriculum, and is now looking towards the introduction of an O level in Tamil.

It is based at the Stanhope Middle School in Greenford, West London, and is financed by donations from Tamil charities and by fees.

Dr Nithyananthan, who is a leading figure in the Tamil community, said this week that though the Tamils in Britain did not suffer hostility from the Sinhalese here, persecution of them in Sri Lanka was deep rooted and growing.

No prejudice whatsoever... we simply don't believe a woman can do the job?



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Cuts and quality – the missing link

There were two simple messages that stood out from last week's HMI report on the effects of local authority spending policies on the education offered: things were no worse in autumn 1982 than they were the year before; but the education service still – in the traditional end-of-term words – needs to do better.

Beyond that the evidence recorded is a good deal more complex and difficult to interpret, both for an outside audience still uncertain about the aims and limitations of the inspectorate's role, and for HMI and I.e.s.s seeking to untangle effect from a variety of overlapping causes.

Last week's report was the third of the annual surveys prepared for the local and central government officials on the Expenditure Steering Group for Education to be published, and needs first of all to be looked at in the context provided by the others. The first one to go public was inevitably pretty dramatic in its impact, and its successors continue to be seized on because of the interest it aroused both locally and nationally.

But since then, the inspectors have been able to continue to make working use of previous reports, feeding in relatively small changes year on year, built up from the patchy evidence picked up in one term's visits. Each year, it gets harder to interpret it usefully.

This was especially true this year, when the general picture reflected the goodish news that the drastic spending cuts of the last year or two seemed to have slowed down, but concealed the disparities that continued to exist or increase. Not surprisingly, much the same evidence and difficulty of interpretation arose from *The TES's* own survey of I.e.s.s. spending plans earlier this year.

What can be said is that the verdict "needs to do better" does not mean that education is bad, but that there is room for more to be done if present policies

are to be honoured, and that most I.e.s.s are doing as well as they can with the staffing ratios they have. In particular, it is often difficult both to provide a basic curriculum and allow for differentiated needs, and in those circumstances remedial provision, for example, has often proved vulnerable. There is also a strong warning note on this theme about the increasing number of children with special educational needs being taken into the ordinary school. In only a handful of the I.e.s.s concerned had there been helpful curriculum change, or appropriate in-service or support for teachers.

Inevitably, the anonymous short lists of those few local authorities which have provided consistently satisfactory, and those which have given cause for alarm in successive years, have given rise to the most speculation and attention. Miss Sheila Browne, the retiring Senior Chief Inspector, continues to refuse to name them for her own good reasons to do with the nature of HMI methods, as well as her insistence on the importance of the general picture.

It is a concept which continues to give rise to misunderstanding. Nor is it always clear to everyone that these annual surveys of the effects of spending policies are not about the standards of education provided, an exercise which would take a good deal longer, but about the relationship between spending and quality.

As the introduction to this year's report points out, this relationship "is not simple. It is obvious that negative attitudes by any of the participants can undermine the effects of the best spent money while, on the other hand, positive attitudes can overcome some of the restrictions on achievement arising from low or inappropriate spending". In an interview on page 9, the new SCI, Eric Bolton, mentions some of the other factors that have to be fed into the complex business of interpretation.

It is believed that Sir Keith Joseph would like to

see the link between spending and standards removed from these annual surveys, but Miss Browne has not found a way of doing that usefully, and it is doubtful that Bolton will either, though he is prepared to consider changes in the form of a report which is still covering new territory for HMI.

The essential message for observers, and participants, to remember is that HMI record what they find; they are not in the business of indictment. While steering clear of saying what should be done, they can pull together the issues which need to be looked at, on the basis of what they have seen of the education offered, and received. What they have to do then is to consider whether in their view the system is well-placed to respond to the demands on it. If not, are resources being badly managed, or is there an overall shortage of teachers or resources?

It is the answers to questions of that sort as they relate to particular areas which go to build up the broad canvas of expenditure reports, and the answers will vary from authority to authority, and even within them, from year to year.

Nevertheless, the evidence that has accumulated over the last few years has been of immense value to the local authorities and a source of support to both teachers and administrators in the education service. There are some signs of both sharper management and better mix of resources overall, as a result of the reports that have been published, and improvements in some areas where disparities had caused alarm.

As Miss Sheila Browne relinquishes control of the inspectorate which she guided into such respected independence, the regular public scrutiny of the education service which she instigated continues to make a healthy and open contribution to the debate which the Secretary of State says he wants to see between central and local government.

COMMENT

Lip-service to a special case

One of the strongest messages to come from the St Paul's riots in Bristol three years ago was that the area needed its own secondary school. But in rejecting the authority's plans for replacing its two last grammar schools with a split-site comprehensive, Sir Keith Joseph has now effectively ended any such possibility.

Though he says that he took into account the view that one of the schools, Fairfield, might form the basis of a community school for St Paul's, he has turned it down.

Fairfield is not actually in St Paul's, but it is the closest existing school and it is difficult to imagine any secondary school for the area that did not involve Fairfield. Admittedly, the school has little to recommend it apart from its geographical proximity to St Paul's. It is ill-suited to being a school now, let alone in any more ambitious role. It is on a cramped site with buildings that would produce the most uninhibited language from HMI inspectors.

Certainly there is no scope for expanding it into a proper community school, and any project involving it will inevitably mean a huge bill for renovations and improvements, something Sir Keith will not tolerate when he sees a surplus of secondary places in the city as a whole.

Anywhere else, and the conclusion would have been simple: close Fairfield and let the St Paul's children travel to other districts, as the lower ability pupils already do (though the school is a grammar school). This, after all, is the fate of thousands of other children round the country who have no neighbourhood schools.

leaves St Paul's is a special case, and even if it cannot create a new school for the area, thinks it should at least try to keep the existing one. Bearing in mind the limitations of the site, they proposed turning it into the junior section of an 11 to 18 comprehensive, with most of the main facilities, playing fields, and so on, based at the other school. Sir Keith's view was that this was not good enough.

Now it may well be that Fairfield can be used for something else, and that some time in a distant and more rosy future it will be possible to purpose-build a comprehensive within St Paul's. But it is hard to see that Fairfield has much hope of surviving as a secondary school, while the other grammar school at Cotham will have to remain in limbo during prolonged consultations over a fresh plan involving schools over a much wider area of the city. And all hope of any immediate or even medium-term solution for St Paul's can be forgotten – unless the long, hot summer gives Sir Keith cause to remember that he paid lip-service to the community school idea.

Disappearing role models

The drive towards equality seems to be rapidly developing its own sordid law. The more earnestly the goal is pursued, it seems, the more rapidly it disappears towards the horizon.

There has never been more talk about equal opportunities in schools than the latest local authority figures to come to light (page 1) show that women are getting fewer and fewer secondary headships, both proportionally and numerically, and that the number of women holding Scale 3 posts – and above – is pitifully low.

This confirms the message from another source, HMI reports persistently point to the fact that the number



Margaret Maden... successful head of women holding senior jobs is worryingly low. Worrying, not only because of the discrimination it implies for half the teaching profession, but because of the effects it must inevitably have on girl pupils.

What price all the single-sex maths withdrawal groups, the mixed woodwork classes and encouragement to girls to take up heavy metal welding, if they can see with their own eyes that in the real world women never get the good jobs?

How can they possibly avoid leaving school with their horizons irrevocably narrowed?

The answer to the problem is not, as some would have it, a return to single-sex schooling with its range of women heads and science teachers. The disadvantages of such ghettos far outweigh the advantages.

Rather, ways must be found to encourage and train women with potential, and to tackle the stated or hidden prejudices of those at the final hurdle of appointment procedures.

Who will speak for adults?

It's impossible to argue with Dr Richard Hoggart's view (page 3) that adult education is up to the eyeballs with good advice – what it needs is action. The needs have been endlessly canvassed – unemployment, ethnic minorities, continuing education and training for people in work, and increasing leisure. Hoggart's Advisory Council for Adult and Continuing Education was only one energetic source in a stream of reports.

The reality is that adult education – always the poorest relation – has been steadily cut back until in some counties it is now virtually non-existent. This week, it will again lose the odd million pounds by cuts in university extra-mural budgets.

So it is more than a pity that the ACACE proposal for a national centre to promote practical developments in adult education has been turned down flat. Parcelling out the council's old functions between separate groups such as the Further Education Unit and Centre for Educational Technology will simply throttle the strongest voice for adult education, and lead organizations that are already overstretched and underfunded with another nebulous responsibility.

Rather, ways must be found to encourage and train women with potential, and to tackle the stated or hidden prejudices of those at the final hurdle of appointment procedures.

The deep digging of the Inner London Education Authority into motives and fears in the sensitive area of promotion may help to throw more light on why women are not putting themselves forward for senior jobs.

But the question remains: how can you provide role models for the role models?

From the July report on Harrow Teachers' Centre Library

Second opinion Centralized criteria need checks

In recent years ACSET has had the difficult task of reconciling the very different views of the three central groups in the educational power game: the party politicians, the DES and Her Majesty's Inspectorate.

Since the 1979 general election, these three groups have had to forge some kind of compromise policy on a variety of issues, including teacher training. They have had to produce a policy out of three different educational ideologies, three different views of evaluation, and three sets of key concepts.

The Conservative Party's ideology is itself complex, but might be summed up as "the free market"; an evaluation stance is frankly extrinsic – "value for money" ("what was wrong with payment by results?" one of the politicians was heard to ask). And the key concept is "standards".

The DES ideology or set of values must be seen as "central control"; its evaluation is expressed in terms of "efficiency", and the key technical bureaucratic concept is "accountability". The *dirigiste* stance of the DES preceded the Conservative government of 1979 by several years. When Sir James Hamilton joined the DES in 1976 he was an open advocate of centralism.

The third power group is that of the HMI whose value system is "professionalism"; its evaluation is concerned with "quality" and the key concept is "professional development" by means of in-service education.

One qualification should be made immediately: there is, of course, no unified group either in the DES or among Her Majesty's Inspectorate. Some DES officials will resemble the Conservative politicians to a greater extent than others: some HMI will agree with DES officials more than with their fellows – some may even be in total sympathy with the Conservative political point of view.

What emerges from the ACSET advice to the Secretary of State on criteria for the approval of initial training courses, and on a mechanism for accreditation, is a document advocating much greater central control over teacher training. A victory for the DES but with a good deal of influence from the Party politicians and HMI. Clearly the Secretary of State has power to approve (or to refuse to approve) initial teacher training courses. It is a question of how that power is used which is interesting. Professional committees have not generally been very effective in improving the quality of teacher training courses, and a set of criteria to establish a uniform pattern in teacher training would not be objectionable provided that the criteria were the rights one. The accreditation machinery is not spelt out very clearly but has the feel of bureaucratic, technical "efficiency" rather than professional development.

Many critics have pointed out that the criteria are a mixture of the obvious and the tendentious. A puzzling point is why there should be such a hurry to rush the criteria through with so little time for discussion. It also seems very strange that a Conservative administration dedicated to "freedom" should set up machinery that could so easily be abused by future politicians. The English system has always been characterized by debate, checks and balance. The proposed mechanism could give far too much power to the central authority with little protection against political interference. ACSET has done well to modify some of the original proposals, but there is still a need for vigilance.

Denis Layton
Professor Denis Layton is director designate of the University of London Institute of Education.

no comment

"It is clear that the Centre Library must provide a source... for many teachers it may be the only source... of reports and recent research in the field. Accordingly, during the last 9 months about 30 per cent of outdated or inappropriate volumes have been given away to teachers in the Borough."

From the July report on Harrow Teachers' Centre Library

Delay likely over new pay grade

by Richard Garner

Teachers' leaders and local authority representatives agree there should be a new grade for new entrants although there are doubts that a deal on restructuring teachers' pay can be wrapped up in time for next year's salary negotiations.

This has emerged from the latest meeting of the working party set up to review the present salary structure. As a result of the talks last Friday, the National Association of Head Teachers felt that the "meeting of minds" on the concept of an entry grade represented a significant breakthrough.

At the meeting local authority representatives tabled a new paper on the assessment of teachers. They also

suggested a three-year entry grade for newly-qualified teachers, highlighted in last week's *TES*.

The paper urged teachers' leaders to join the management side in drawing up guidelines for conducting assessments – and stated the local authority view that assessment should be left to the professionals.

Teachers' leaders said they would need to consult their union executives before replying to the suggestion. Any further developments will have to await the next meeting of the working party in September or October.

On the paper suggesting a three-year entry grade, the teachers' side said they were willing to accept an entry grade for teachers leading to a

main professional grade with three provisions:

- That the entry grade should be confined to two years;
- That all teachers currently on Scale 1 should be transferred to the main professional grade once agreement had been reached; and
- That all new entrants should automatically progress to the main professional grade once their "probation" was complete, unless the employing authority had strong grounds for refusing to do this. There would also be a right of appeal against a refusal.

Teachers' leaders were also concerned that the paper – which suggests new contracts should be rewritten to allow authorities to sack those given a

poor report after three years – had implications for their conditions of service.

The National Union of Teachers' teachers' panel said any discussions on such issues should not take place in a working party set up by the Burnham committee which negotiates conditions of service.

It became clear during the meeting that the National Association of Schoolmasters/Union of Women Teachers and the National Association of Head Teachers viewed the authority's proposals more favourably than did the NUT.

Both the NUT and NAS/UWT and management representatives felt there were still wide gaps.

Jenkin to raise spending targets

by Biddy Passmore

The Government is expected to go a substantial way towards meeting local government demands for more cash next week when it announces an increase in the White Paper spending targets for next year.

The increase – expected to be agreed between Mr Patrick Jenkin, the Environment Secretary, and Cabinet colleagues yesterday – is likely to be between £500m and £1,000m.

But it will fall far short of the £1,800m which council leaders estimate they need just to continue current policies. That figure is regarded with some scepticism in Whitehall, where ministers and officials do not accept the local authorities' assumptions, especially on pay.

Leaders of the three local authority associations told Mr Patrick Jenkin on Monday that sticking to the cash figures in the last Public Expenditure White Paper would mean cuts of more than 9 per cent.

Mr John Lovell, chairman of the Conservative-controlled Association of County Councils, said cuts of even 2 or 5 per cent were "neither attainable nor desirable". Ministers of spending departments, especially the Education Secretary, would have to take public responsibility for the consequences, he said.

The local authorities have calculated that some 40,000 teachers would need to be sacked to meet a 5 per cent cut and about 12,000 if the cut were 2 per cent. But ministers question these figures, which are based, among other things, on a pay rise of 5½ per cent next year.

Mr Jenkin told council leaders at Monday's meeting that it was not "realistic" to express spending cuts in terms of job losses and stressed the difference next year's pay settlements

could make. In education alone, each extra 1 per cent on the pay award would add some £75m to the local authorities' pay bill.

The Environment Secretary also acknowledged the difficulty of dealing in national figures and expressed sympathy with authorities that had already cut spending. For that reason, the Government's White Paper on rate-capping – due out next week – should be welcomed, he said.

The £31m cut in education spending in the current year will prove much less painful than was first feared, it emerged this week.

Sir Keith Joseph announced in the Commons on Tuesday that the largest chunk – £23.5m – is to come out of central university funds. The University Grants Committee has over-budgeted by some £12m for rate increases and some £10m for restructuring – including the cost of redundancies – this year and will now have to give back the extra money.

Allocations to individual universities will be untouched, however, as will recently announced cash injections for "new blood" appointments and information technology. The Open University will have to save £1.1m, mainly by deferring capital spending.

About £5m will be removed from the voluntary colleges and other direct grant institutions, from adult education and from educational research. These savings have either already been announced or involve deferring new initiatives.

In addition, the Department of Education lists is to lose 1.3 per cent of its budget – £0.6m – mainly by tightening up on housekeeping and not filling inessential posts.

Both student grants and the science budget have been left untouched.

Dismissals withdrawn

Dismissal notices for 300 staff at Croydon College of Further Education have been withdrawn following an agreement between the council and the lecturers' union, NATFHE.

From September, lecturers will work an extra class contact hour. Originally, the authority wanted them to work an extra two hours and issued

dismissal notices when they failed to agree.

Both sides are committed to reaching an agreement on ways of saving money and new conditions of service by the end of October. A likely sticking point is the terms in which new members of staff are appointed.

ACACE will not be replaced by quango

by Diane Spencer

The Government will not replace the Advisory Council for Adult and Continuing Education, due to end this October, with a quango in the form of a new development council, which ACACE recommended should be its successor.

A meeting has been arranged between ACACE members, led by Dr Richard Hoggart, and Mr Brooke at the end of August to discuss the future

of adult education. But Dr Hoggart has already been told that ACACE's remit will not be extended which should please him as he stated categorically last January that he did not want the council to carry on beyond October.

A DES spokesman said this week that the situation was still fluid and open to negotiation.



Picture: Laurie Spahman/Network

Less than a year after becoming general secretary of the Association of University Teachers, Mr Diana Warwick is to fight for a seat on the TUC general council.

The AUT is taking advantage of the new constitution of the general council which for the first time will have 11 seats reserved for unions with less than 100,000 members.

It is the first time the AUT, which affiliated in 1976, has fought for a seat on the general council. Ironically one of the 30 other contenders for the reserved seats is Mr Alan Sepper, left-wing general secretary of the Association of Climatologists, Television and Allied Technicians, and brother of Mr Warwick's predecessor at the AUT.

She is the only woman among the nominees for the reserved seats, although the National Union of Public Employees has nominated a woman for one of its automatic seats, and would not have tried for one of the five reserved seats for women.

"Sir Keith Joseph should have the courage to stand up to the floggers on his own back-benches," he added.

Both Mr Scott and Mr David Hart, general secretary of the NAHT, pointed out that the Government would eventually be forced to ban corporal punishment anyway and might as well accept the inevitable now.

In Scotland all education authorities have been asked by the Minister to phase out corporal punishment by September 1984.

Exam to be reprieved for further year

The doomed Certificate of Extended Education (CEE) is to continue for one more year, the Government announced on Tuesday.

The exam, which has existed on a "pilot" basis since 1972, and now attracts almost 40,000 subject entries a year, will run alongside the new Certificate of Pre-Vocational Education (17-plus) until the latter is fully introduced in September 1985.

The CEE is a single subject exam, whereas the new 17-plus will record a candidate's performance in every element of a one-year course with a vocational bias. The new qualification is the full-time educational counterpart of the Government's Youth Training Scheme, which starts this September.

Members of the Joint Board for Pre-Vocational Education, which will be responsible for the new exam, have already been chosen and the Government will announce the chairman's name shortly.

Director dies

Mr Michael Trollope, director of education for Northumberland since 1969, died on Monday aged 63.

STOPP hopes to thwart parents opt-out plan

STOPP, the anti-caning pressure group, warned this week it would do all in its power to thwart the Education Secretary's plan to give parents the right to opt out of corporal punishment for their children.

And the National Association of Head Teachers, which earlier this year reversed its policy and agreed that caning should be phased out of British schools, said the plan was "an unsatisfactory half-way house", that would "make a mockery of the situation".

The Government's proposals are set out in a consultative document which was expected to be published yesterday. Ministers have rejected a total ban on corporal punishment, partly because it is supported by many parents and teachers and partly because British teachers, unlike their Continental counterparts, are legally "in loco parentis".

Another option – to have caning and non-caning schools – has also been turned down, mainly because of the difficulties it would cause in rural areas.

The DES has thus settled for allowing parents formally to contract out of having their children beaten at school. Consultation will now focus on how this might be done in practice.

Legal advisers told education ministers this was the least they could do to

ACSET urges £12m a year for FE training

by Bert Lodge

The Government is being asked to release up to £12m a year from next year to finance initial teacher training for further education lecturers.

In making the recommendation the Advisory Committee on the Supply and Education of Teachers stopped short of calling for compulsory training for all those entering FE or advanced FE teaching.

Sir Keith Joseph, Education Secretary, will be advised that extra money will have to be provided to pay for supply teachers while the college staff are released.

The committee envisages 2,000 new entrants being released in the first year for 50 days. The cost of the first year to central funding would be up to £6m. In the second, and subsequent, years when up to 4,000 staff might be on training programmes the cost would be up to £12m.

On the question of insisting on a formal training requirement for all FE teachers, the committee says: "We continue to reserve our position with regard to this matter and may submit recommendations at a later stage."

Latest figures, for 1981, show that under half of those entering FE are teacher-trained. Moreover some local authorities and colleges do not release lecturers for training until they have served at least three years in the job. ACSET's recommendation comes in a document, produced by a sub-committee, which says: "It is not uncommon to find that one third or more of the FE teachers attending training courses have five or six years teaching experience while a significant minority has 10 years or more experience."

It found that teachers released for training are finding it more and more difficult to obtain any remission of teaching time.

"Where remission is given it varies from two to six hours a week and does not always correspond to individual needs. A significant minority of the teachers released for training have no remission of teaching time while undergoing training," says the document.

PLATFORM

Art education has existed in Britain for more than two centuries. And for most of that time it has been given by a controversy as bitter as any which divided medieval theologians or modern political ideologists. Is fine art an essential part of design education? Should students be taught techniques or attitudes?

When, in March 1754, a meeting of noblemen, clergymen, gentlemen and merchants met at Rawthmell's Coffee House in Covent Garden to found "a society for the Encouragement of Arts, Manufacture and Commerce in Great Britain" one of their first decisions was to award prizes for drawing to boys and girls. "It being the opinion of all present that the art of drawing is absolutely necessary in many employments, trades and manufactures, and that the encouragement thereof may prove of great utility to the public."

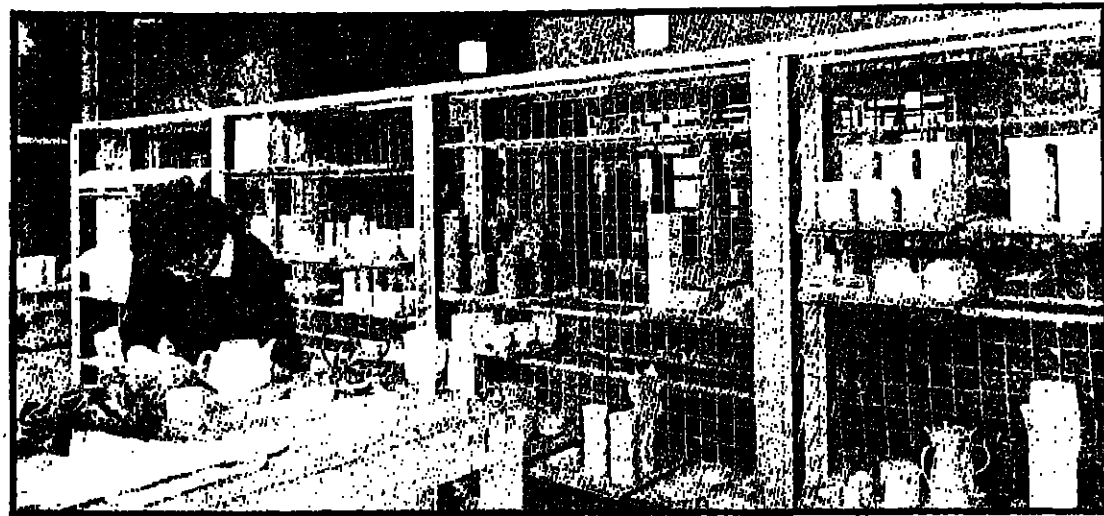
The sentiments were to be echoed throughout the following century. Peol defended the creation of the National Gallery, and the Schools of Design were created in the 1830s, purely on the grounds that they were good for British manufacture, and helped us to compete with French and German rivals. But acrimonious controversies involving people such as Pugin, William Dyce, Sir Henry Cole, and countless other now forgotten artists and bureaucrats broke out around the question of what weight should be given to "fine" art in the education of design students.

Within a century it seemed that fine art had vindicated its putative role as the source of basic inspiration, the trainer of the eye, the provider of an infinitely variable syntax of expression. Enshrined in the teachings of the Bauhaus, embedded in the reports of Coldstream and Summerson, practised by the validating panels of the Council for National Academic Awards, this notion of the importance of fine art in all forms of art and design education seemed to have triumphed.

But now a reaction has set in. The present administration, enthusiastically supported by a large number of local authorities - which are responsible for the majority of art schools - seems to have begun a campaign against fine art, seeing it as a self-indulgent irrelevancy, closing fine art departments in certain colleges, cutting them down in others, and directing against them the main weight of the 10 per cent cut being demanded of such institutions by the Treasury.

A typical example of this policy can be seen at Ravensbourne College of Art and Design in Chislehurst. Housed in a new purpose-designed building, controlled by the London Borough of Bromley, and created by the amalgamation of the old art schools of Bromley and Beckenham, it has CNA recognition in the areas of fine art, graphics, fashion and three-dimensional design. It also runs, in different premises, a non-degree course for training television technicians.

Faced with the National Advisory Body's insistence on a 10 per cent cut, the academic board and the governors of the college decided to close down the television course, the functions of which could be carried out by the



Fine or design? Ceramics at the Royal College of Art. Right: Lionel March, the rector.

Bernard Denvir examines the 'technological' threat to fine art departments and the roots of the current conflict at the Royal College of Art

Art's last stand?

industry itself, and which had never had any integral relationship with the main college. But Bromley education committees decided otherwise. Fine art would go completely, and the college would become a "College of Design for Industry". This monstrous decision now seems as though it is going to be implemented.

What is happening at Ravensbourne looks like being repeated all over the country. The reasons are many and complex. Dominant is the attitude of the present Government, which in the field of art and design, as well as in the wider academic area, seems obsessively concerned with technology, in the narrower sense of the word, and instinctively opposed to any discipline which does not have an immediately obvious practical application.

Nor is this attitude peculiar to a handful of backwoods ideologists. Especially in local government circles of the more traditional kind, there is a deep feeling that art and anarchy are virtually synonymous, an attitude reinforced by memories of 1968 when Hornsey College of Art played a predominant part in the wave of student unrest. An image of the art student - partly based on memories of nineteenth century novels - has emerged, as a creature who is probably immoral, often dirty, always rebellious, inevitably incapable of obtaining gainful employment, and likely to be a life-long burden on the community.

This image has not been helped by the kind of art which was being produced during the 1960s and 1970s. Body art, action art, earth art, conceptual art, and the like were neither understandable nor appealing to the ordinary person, who saw them not only as incomprehensible, but as

actual attempts to insult the sensibilities of the man in the Bromley Street or on the Clapham omnibus. Moreover art forms such as this, which dispensed with the ordinary syntax of visual language, life drawing and the like - were difficult to teach by accepted didactic methods. The apparently self-indulgent and un-ordered atmosphere of fine art areas differed all too obviously from those prevailing in design studios, where

Degree ceremonies, with trumpeters of the Household Cavalry... and a "senate" of 200 have made what should be Britain's power-house of good art and design into an exercise in megalomaniac whimsy.

tight schedules, constant application to mechanical tasks, and a feeling of well-oiled routine were clearly to be seen.

Nor, it must be admitted, did fine art departments during the period of their ascendancy do much to build up a store of good will for themselves. Claiming a kind of intellectual superiority over design departments, automatically taking first place in any interdisciplinary ranking, the teaching members of schools of painting and sculpture, unsure of the objective standards of their personal and educational achievements, tended to assume a stance of aggressive, even shrill, self-justification which went down badly at academic boards and examination panels.

First class honours were awarded to fine art students with a lavishness which became a national scandal. In

some colleges and polytechnics full-time fine art staff were only doing three days' teaching a week, and spending much of their time bemoaning the fact that they did not have opportunities to get on with their own - usually mythical - creative work. In many places the fine art staff presented to their design colleagues the image of a gang of amiable, boozy Bohemians, and, whether justifiable or not, it rankled.

Personal prejudices, emotional attitudes, shadows from the past are in fact often as important in determining attitudes and moulding educational policies as other more laudably theoretical considerations, and nowhere can this be seen more clearly than in the fiercest of all encounters between art and design which is taking place at the moment at the Royal College of Art. Still thought of by the innocent as the brightest jewel in Britain's art establishment, for long the only art institution of university status, a combined nursery of talent and one of the best employment agencies for artists and designers, it has for long been a battlefield for a struggle between aesthetic and design ideologies of the most complex kind.

Dragged into the twentieth century - after a period when it had been little more than a nursery for art teachers - by brilliant, flashy, tyrannical, and successful impresario Robin Darwin, the Royal College has become the victim of the very public relations exercises which were the initial sources of its achievement.

Under Darwin's rule, this institution of some 600 students assumed pretensions of the most extravagant kind. Degree ceremonies, with trumpeters of the Household Cavalry, more academic officers - splendidly arrayed in yards of silk, velvet and

gold braid - than the combined universities of Oxford and Cambridge, a ruling council of 40, and a "senate" of 200 have made what should be, and despite all, still is to a certain extent, Britain's power-house of good art and design, into an exercise in megalomaniac whimsy.

What is worse, with ruling bodies the academic and administrative spheres whose total number is almost half that of the student body, it is a managerial nightmare.

In 1981 that Suvannarola of the DES, Dr Rhodes Boyson, informed the college that its grant would be reduced unless it paid more attention to the needs of industry, and at about the same time a new rector, Lionel March, formerly a mathematics don at Cambridge, and a professor at the Open University, was appointed. A committed believer in the notion that computers take precedence over people in the creation of good design, March appointed as dean a fellow Open University colleague, George Stiny, who shared his belief in mechanistic perfectionism, and whose main contribution to the subject, a book with the entrancing title *Algorithmic Aesthetics*, was described by a reviewer in *New Scientist* as "showing about a much sensitivity to aesthetics as R.D. D2 blundering through a field of crouches".

March further endeared himself to staff and students by securing a grant of £150,000 from the DES to build a Darwinian suite of offices behind the college in Kensington Gore. Now he has stated that he will leave the college when his initial term of three years is up in the summer of 1984.

In the Royal College then, the battle has not only been between art and design, but between two concepts of design, and in the struggle a fine art department which has produced artists such as Henry Moore, Barbara Hepworth, David Hockney, Allan Jones, Peter Blake and others is facing budget cuts of 18 per cent and has lost its student grants cut by a third.

When March was appointed, Dr Rhodes Boyson issued his *dictum*, the chairman of the council, Cal Stenham, the finance director of the lever, and Sir Terence Conran is signed. The master-mind of Habbas was quoted by *The Sunday Times* as saying that the Royal College "is in an appalling mess. The Government can't turn its back on this situation. It should either close down the college or sort it out and put in a really effective administrator. As it is at the moment the RCA is ungovernable - full of factions fighting each other."

Most people would agree. But the problem, as acute in South Kensington as at Chislehurst, is who is going to win out: the hard-headed "technological realists" with their mechanistic concepts of art and design, or the often muddled traditionalists with their belief in the primacy of visual literacy?

Bernard Denvir was formerly principal at lecturer in the history of art and general studies at Ravensbourne College of Art and Design.

Tribunal ruling could pave way for school meals staff pay cuts

by Richard Garner

An industrial tribunal ruling has given local education authorities the green light to sack school meals staff and offer them their jobs back with a cut in pay.

The tribunal in Devon has rejected complaints from school meals staff that they were unfairly dismissed by the county council.

The authority had offered them new contracts withdrawing their entitlement to a holiday retainer and "free" meal facilities even though the move broke a national agreement.

The Conservative-controlled council said the £1m it hoped to save from the school meals budget would help to provide curriculum-led staffing in secondary schools and more opportunities for the post-16s.

It accepted that school meals staff would lose the equivalent of 3.2 weeks' pay because of the withdrawal of the holiday retainer and £17 a year from the ending of the meals facility.

The tribunal agreed that the move was a breach of the national agreement on conditions of employment and added: "There is no dispute that the rates of pay for the dinner ladies - approximately £1.50p an hour to £2 - is low."

However, it rejected a suggestion that the money could have been saved by stopping free meals for teachers.



St Paul's, Bristol... a community still without its own secondary school.

Sir Keith rejects plan to close Bristol grammars

by Philip Venning

The Education Secretary's decision to reprove Bristol's two remaining grammar schools has left Avon education committee puzzled and angry.

Under the plan Sir Keith Joseph has rejected, Cotham and Fairfield grammar schools would have become a split-site 11 to 18 comprehensive - the latter being used as a junior department for 11 and 12-year-olds.

The schools are not traditional grammars and admit pupils with IQs well below 100 but the proposed reorganization was resisted strongly by Tory councillors and parents.

Fairfield school is the closest secondary school to the St Paul's area where riots took place in 1980. It is badly dilapidated and is on a restricted site with no room for expansion.

One of the main recommendations to the House of Commons select committee that looked into the St Paul's riots was that the area should have its own secondary school, and it has been suggested that Fairfield could fulfil this function.

In rejecting the Avon plan, Sir Keith said he was not satisfied that "a poorly housed lower-section of an 11 to 18 school, serving only 11 and 12-year-olds, could bring any significant improvement to the area."

Centre a valuable regional asset

by Virginia Makins

HMI reports

The range, volume and quality of the work of the Anglian Regional Management Centre has done a great deal for management education in the region it serves, according to the Inspectorate, in spite of some conflicts in its dual role as a faculty of the North East London Polytechnic (NELP) and as a regional management centre.

Its education management unit is "unique in England in its size and range of competence", HMIs say, and its expert and experienced staff are a valuable resource to the region they serve. The record of the centre, in terms both of pass rates and project reports, is "impressive".

The centre was established in 1972 by Essex County Council and the NELP's joint education committee. It serves Essex, Cambridgeshire, Norfolk, Suffolk and North East London boroughs from its two bases, one in East London and one in Essex. It runs a wide variety of courses, many in conjunction with local colleges, and the colleges value the resources and status which the centre brings to their courses.

The HMIs found some shortcomings in the centre's management, whose creative and entrepreneurial style they seem to feel was more appropriate to the early days of innovation and expansion than to present consolidation and retrenchment.

They particularly praise the rapid progress the ARMC has made in introducing computing into some of its courses, and providing computer advice to the region. They recommend that computing should now be introduced into all courses, and soft-

HMI reports are available free of charge from the Department of Education and Science, Publications Despatch Centre, Honeyport Lane, Stanmore, Middlesex HA7 1AZ. Also available from I.C.N.S.

ware should be developed for use by all staff and students.

Until recently the ARMC has borne the cost of its regional service: with changes in the pooling arrangements this is no longer possible. HMIs believe that if alternative means of funding cannot be found for regional activities, "the region would be the poorer and some colleges would be adversely affected". A significant reduction in ARMC staffing would stop it from continuing as a focal point for management education in the maintained sector.

HMIs recommend clearer management structures, and better links with other faculties of the polytechnic. In the region the centre should prepare a regional directory of college provision, explore possibilities for distance learning, help colleges do market research to determine the needs of local firms, and consider doing more work with lower management levels.

Stage school owner seeks new premises

Miss Mary Underwood, founder of the Kent stage school which Sir Keith Joseph last week said would be struck off the independent schools register if it did not remedy its educational provision, has said that the school is negotiating for new premises, and "will be as good as *Fame* on television".

Children at the Mary Underwood School were "better behaved and have better manners than many with O and A levels", she said. "They do not smoke and throw things at teachers, as happens in many secondary modern schools." Additional teachers had been engaged since the HMI visit.

In their report on the school, published last week, the HMIs found the school deficient in its buildings, resources, teachers and curriculum. Pupils were not being adequately prepared for any GCE examination.

The best practice with primary-aged children was seen when the class was supervised by a parent helper. Underfives were in the care of an unqualified 16-year-old; when she was absent they were supervised by any available adult.

No physical sciences were offered, and biology was only available at two hours of supervised private study. Opportunities for exercise and recreation were inadequate - even the dance class did not provide sufficient exercise because conditions were too cramped.

They also suggest that trainees could do more information about the education on offer at the school and detention centre. At the centre, they should have individual interviews with teaching staff.

At the borsstal, initial interviews were helpful, but an attractive prospectus, and possibly a videotape, showing possibilities, would help trainees to make sensible choices.

The libraries needed reorganization and restocking in all three institutions, and the HMIs suggest much closer links with the county library service. They also suggest close links should be established with the Youth Training Scheme now the new youth custody arrangements of the 1982 Criminal Justice Act are coming into effect.

MODERN LANGUAGE TEACHING

This is a 12-page reprint and includes articles describing the background, aims, methods and findings of the Language Teaching Research Project carried out by the Language Teaching Centre at York University.

This Extra was first published in October 1982 and is now available in reprint form price 80p.

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NEWS

Cultural groups consider cuts threat

by Jonathan Croall

Arts groups held meetings this week to consider the latest threat of emergency cuts.

Lord Gower, the Arts Minister, already been criticized for his decision to stop expenditure for this year on the Theatre Museum, which will save £1m. As a result of the Chancellor's decision to reduce public expenditure, the minister is required to save a further £3m from the total arts and libraries 1983-84 budget of £210m.

The bulk of the budget goes to the Arts Council (£92m), the national museums and galleries (£53.7m) and the British Library (£46.3m). The British Film Institute receives £7m and the Crafts Council £2m, while a smaller sum goes to the National Heritage Fund, which is also sup-

ported by the Department of the Environment.

Lord Gower has written to each organization, asking it to be prepared to cut its budget by up to 2 per cent, and to suggest how the reduction might be made.

Sir William Rees-Mogg, chairman of the Arts Council, has written to Lord Gower, outlining the severe difficulties the new cuts would impose on individuals and organizations funded by the council. The council had already committed all its 1983-84 money to its clients.

The council will have to decide whether to spread the possible 2 per cent cut evenly, or to concentrate on a limited number of clients who would be likely to suffer least from such a clawback. Sir William called the mar-

ter particularly regrettable since the Arts Council had always kept within the resources allocated to it.

"I believe in the efficient and reliable employment of public funds, and in a minimum of overspending and cuts," he said last week. "The arts are a part of the totality of public expenditure, and a vital part of our national culture. To make them pay for themselves is entirely unjust and unreasonable."

Although Lord Gower hopes for proposals to take to the Treasury soon, not all the organizations affected are likely to come up with a quick response. A representative of the British Library said it might be some time before it could reply to the minister.

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NEWS

Unions win fight for representation on watchdog training council

by Bert Lodge

Proposals have been overturned which could have left unions unrepresented on the new national council which will vet all teacher training courses.

The new accreditation council was part of a package of recommendations the Advisory Committee on the Supply and Education of Teachers agreed to make to Sir Keith Joseph, the Education Secretary.

But after strong objections, from Mr Ian Morgan, National Union of Teachers representative, the advice on appointees already agreed by the ACSET teacher-training sub-committee was modified to give teacher unions a greater guarantee of a seat.

Even this did not satisfy the Association of University Teachers whose representative, Professor William Wallace, this week published a note of dissent.

All parties are generally agreed on the need for a national body to apply the criteria for courses, also drawn up last week by ACSET.

Objections centred on the suggestion from the teacher training sub-committee that the new council should be made up of "independent persons appointed by the Secretary of State." Mr Morgan, vice-principal of W. R. Tuxon FE College, Preston, said this week: "The NUT could never have allowed its name to go on a document for independent persons. We got support on this from the NAS/UNT. After all, the document also spoke of the importance of the new council carrying the confidence of teachers, teacher-trainers and employers."

"We succeeded in getting a change in the wording and the recommendation now is that the council should be appointed by the Secretary of State following appropriate consultations and invitations for nominees from the bodies represented on ACSET."

"The union would like to see its own

nominee there without question. The local authority representatives also agreed with this."

Professor Wallace, director of Glasgow University Institute of Soviet and East European Studies, said this week that even the NUT amendment did not reassure him that the council would do its job to the satisfaction of the three parties - teachers, trainers and employers.

In a dissenting note, he writes: "In my view there are two courses open. The new national council could comprise representatives of the three interested parties plus some appointees of the Secretary of State. Alternatively, with appropriate administrative assistance a sub-committee of ACSET could be given the job and could do it well."

The amendment still failed to meet the representative principle, Professor Wallace argues. "All too often consultation has been no more than a paper exercise and nominations have been disregarded. Representation does not mean irresponsibility; experience has shown the contrary."

This is not the first time Professor Wallace has taken an independent line in ACSET. In August 1981 he dissented from the committee's advice to the then Education Secretary, Mr Mark Carlisle, to restrict entry to postgraduate certificate of education courses. He argued the opportunity should be used to improve teacher-pupil ratios.

With the announcement that courses on multicultural education for teacher trainers will begin next year in six city-based universities or polytechnics (TES, July 22), a further six regional centres have agreed to join the scheme from October, 1984.

They are: Bedford College of Higher Education; St Martin's College, Lancaster; Bristol Polytechnic and the universities of Exeter, Southampton and Wales.



Privately-run universities and colleges of high quality have an important part to play in the country's higher education system, Sir Keith Joseph, the Education Secretary, told the University of Buckingham on Saturday. In a message to coincide with the installation of Lord Hailsham as the university's first chancellor (pictured

above) Sir Keith said that it was crucial that "there should be a vigorous and high quality independent sector." The ceremony marked the university's coming of age after many years as an unloved and unrecognized infant. But with Sir Keith's help it has achieved its aim of a Royal Charter and full university status for its degrees.

'Aggressive' head loses job after long battle

by Richard Garner

A head has been dismissed after a disciplinary inquiry found him responsible for an "irretrievable and irredeemable breakdown in relationships" at his school.

Mr Michael Schafer, headmaster of Eastmoor High School in Wakefield, was suspended last July after members of the National Union of Teachers on his staff had threatened to strike because of alleged difficulties in their working relationship with him.

After a special meeting of the education committee, it was announced he would not be returning to the school, but this decision was set aside by the High Court after it had been argued that the proper disciplinary procedure had not been followed.

A disciplinary panel of five councillors not on the education committee then heard the case, and concluded there had been an "irretrievable and irredeemable breakdown in relationships between Mr Schafer and the majority of staff at the school and

between Mr Schafer and the education authority."

It found that the principle cause of this breakdown was the "personality, character, attitude and management style of Mr Schafer."

The panel had been told that staff were "fearful and disturbed by Mr Schafer's unpredictable and aggressive behaviour", that his actions "caused staff to feel threatened and made them unhappy in their work", and that "their fear of Mr Schafer prevented them from having the confidence to pursue personal grievances against him."

During the 39 days of the hearing, 32 witnesses were called - including Mr Schafer, who spent eight days giving evidence. In addition, there were written submissions from 20 members and former members of staff.

Mr David Hart, general secretary of the National Association of Head Teachers, who represented Mr Schafer, challenged the panel's finding that



Michael Schafer... style faulted

the authority had taken reasonable steps to improve relationships and resolve the situation.

"I have no doubt from the evidence submitted to the inquiry that the Wakefield authority didn't take appropriate steps to put the matter right."

He said there was a need to "talk very seriously" with i.e.a. representatives about the difficulties facing head teachers and senior staff "in trouble", and the procedures which should be adopted.

The NAHT is considering whether to appeal against the dismissal or to seek compensation for Mr Schafer.

PRIMARY

17-pupil village school must close

by Philip Venning

Angry parents in a Northumberland village this week called for a change in the law to prevent local authorities from immediately resubmitting school closure plans after they have been turned down by the Education Secretary.

This followed a change of heart by Sir Keith Joseph, who last year unexpectedly reversed Beadnell school but this week told the authority the school must close after all.

The i.e.a. was dismayed by Sir Keith's original support for the 17-pupil school and within a few months had repudied it. Beadnell, claiming that his decision had been based on incorrect facts.

This week Sir Keith said that circumstances had changed since last year - "small projections" were now slightly different, and the authority were offering "free" transport to another Church of England school nearby.

But Mr John Patterson, leader of the



local parents' group, said that nothing had really altered. "It is totally morally wrong for the local authority to be able to reissue closure notices shortly after the original decision went against them."

Mr Alan Bell, Liberal education spokesman and local MP, agreed that the law should be changed. It was an appalling precedent "because it encourages any local authority which is refused permission for a school closure to apply again immediately in the hope of getting a different decision."

Playground children risk lead paint poisoning

Thousands of young children on holiday may be at risk from lead poisoning from swings, slides, and other playground equipment. A survey of lead in the paint on playground equipment in one local authority has revealed that many of the country's playgrounds may be dangerous.

The survey, by Taunton Deane borough council in Somerset, showed that 37 out of 38 playgrounds in the area had equipment with levels of lead

in paint above that recommended as the legal maximum for toys. One playground, at Wellington, had over 50 times the limit.

What worries Mr Paul Yates, environmental health officer, is that the dangerous paint was not restricted to elderly equipment. The survey covered a wide spectrum of equipment, including new items still to be installed. This suggested that other authorities, buying similar equipment,

would be in the same position, he said. As a result, the council has already started repainting dangerous items.

Levels of lead in school paintwork had been carefully examined but council-owned playgrounds had largely been ignored, Mr Yates said. They were particularly risky because small children were inclined to suck some surfaces or put flakes of paint into their mouths.

Thatcher says 'no' to holiday care idea

The Prime Minister has dismissed the idea that the Government should provide comprehensive care for children during school holidays.

Replying to a question from Ms Harriet Harman, Labour MP for Fenchurch, she told the Commons it was up to local authorities to see that maximum use was made of buildings, playing fields and swimming pools during the recess. They should work with parents and teachers to that end,

she added.

Ms Harman, who has a baby son, had reminded Mrs Thatcher that school holidays were about to begin. Was she not concerned, she asked, that there was no comprehensive public provision to care for and entertain school children, particularly as most parents had to work to make ends meet. But the Prime Minister said it was not up to the Government to provide for the children.

Promoting play

The Government is to increase the Sports Council's grant by £600,000 to allow it to support the newly-formed Association for Children's Play and Recreation. The association has been set up to foster and promote facilities for play.

Infant prodigies

A Wallingford infants' school has won first prize in a Southern Gas Board competition designed to promote energy conservation in Oxfordshire. St Nicholas School, which beat off challenges from several secondary schools, picked up a £200 cheque.

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Richard Garner reports from the annual conference of the Professional Association of Teachers

PAT accuses rival union of bullying tactics

Leaders of the National Union of Teachers have been accused of adopting the tactics of the "playground bully" by Mr Peter Dawson, PAT's general secretary.

The accusation came in a statement to conference about the decision by the teachers' panel of the Burnham committee, which negotiates teachers' pay, to try to exclude PAT from its working parties.

Mr Dawson said the NUT's "shabby scheming" had been resisted by the National Association of Schoolmasters/Union of Women Teachers, the Assistant Masters and Mistresses Association, the National Association of Head Teachers and the Secondary Heads Association.

Mr Dawson said he had been "howled down and insulted" at the teachers' panel meeting. He added: "How can those who do such things stand up in front of young people next day and recommend mature behaviour and respect for the opinions of others? Such hypocrisy brings disgrace upon the whole profession."

"We are not going to succumb to those who have caught the habits of the playground bully. We will not be denied the hearing that is rightfully ours."

In his speech, due to be delivered to conference today, Mr Dawson also attacks STOPP, the anti-caring pressure group, accusing it of "intimidating schools with threats of unfavourable publicity and manipulating the media, where the very word 'cane' throws perfectly normal people into a frenzy."



Peter Dawson: "howled down and insulted" at a teachers' panel meeting.

He says STOPP is "a very small pressure group" but skilfully led by "one of the most tireless publicists" in the country. STOPP had almost certainly made the retention of corporal punishment in schools impossible.

Meanwhile, one of PAT's senior members, Mr Ian Mitchell Lambert,

its press secretary, is facing criticism from STOPP over his school's corporal punishment record. Mr Mitchell Lambert is headmaster of Howbury Grange, Bexley, which is currently the subject of seven complaints to the European Court of Human Rights over the use of corporal punishment.

Warning on propaganda posing as peace studies

Teachers should vet the introduction of peace studies in schools to make sure lessons do not become party political propaganda, the conference decided.

Mr David Walker, PAT's treasurer, said there were many instances of individuals or groups giving "undue emphasis" to party political views under the cover of peace studies.

He urged PAT members and the association's national council to monitor the implementation of peace studies' courses.

"We are in schools to educate - not indoctrinate," he added. "We must remember the vulnerability of children in believing what they are told by teachers and what they see teachers putting on notice boards."

The Rev Michael Bates, a staff tutor from Bilston Grammar School in Hull, said the monitoring should include watching over appointments. "If you have an adviser who has a thing about a particular topic then it is only a matter of years before his influence will be seen in successive appointments," he added.

Mr Dan Hussey, a retired teacher from Humberside, urged delegates to reject the motion, adding: "Don't you think we are getting a bit heavy about peace studies - and academic Tots taking over the classrooms? I can remember the time when a Trot was something a horse did."

More able pupils 'being neglected'

Delegates called for an investigation into the needs of more able children after Mr Paul Stanley, a delegate from the Isle of Wight, told them: "The state system is obsessed with the idea of equality - you can't make two people equal."

He added that more able children should not be treated as "eccentrics" but as a "national asset" even though "to pursue excellence and encourage brilliance today somehow is not regarded as such a laudable cause."

The conference rejected a plea from the Rev Michael Bates, a staff tutor from Humberside, who urged delegates not to isolate more able children, adding: "What is needed is to teach in our training colleges how we - when we meet better mortals than ourselves - should still be able to stretch them."

A call for the Government to show its wholehearted commitment to the improvement of state education was endorsed by delegates. Mr Julian Bell, vice-chairman of PAT, said Sir Keith Joseph should be asked: "Where is the champion of our state schools?"



Jean Davies

Director stresses TVEI is not aimed at specialization

The technical and vocational education initiative (TVEI) was designed to widen pupils' options and prepare them to cope with a volatile job market, Mr John Woolhouse, director of the Manpower Services Commission's TVEI unit, told the conference.

He stressed that it was not designed to bring in early specialization, a narrowing of education for pupils concerned, or specific job preparation.

"The initiative was necessary because of the acceleration of deep changes in society," Mr Woolhouse added.

"You can take whatever view you

ISIS greets Warnock challenge

The Government should introduce a new boarding and handicapped bursary scheme rather than extend the Assisted Places Scheme, Mr Tim Devlin, Director of the Independent Schools Information Service, told the conference.

He also said that independent schools should not be given charitable status unless they are helping to meet the needs of the community.

"Much of the work done by independent schools for children who either need boarding or are handicapped, is overlooked and fails to earn the recognition it deserves," Mr Devlin said. "Rather than extend the Assisted Places Scheme for bright children, the Government should take up the challenge issued by Mrs Mary Warnock in a recent issue of the TES by helping more children benefit from the non-academic provision available in the independent sector."

"I was sorry to see that Sir Keith

Joseph in a recent interview with David Lister in the TES (July 15), implied that the scheme would be limited to scholarships awarded on academic merit."

Mr Devlin suggested that some independent schools could open their classrooms to adults during term-time. He proposed a special concordat between those independent schools which wanted to strengthen links with the maintained sector and local education authorities, under which:

- L.e.a.s would take up places at independent schools when they did not have the resources to meet the special needs of some pupils. Independent schools would make their services widely available for meeting the needs of handicapped pupils, ethnic minorities, adult education, particularly the unemployed, and those who need boarding education.
- L.e.a.s should publish the availability of provision in the independent

schools both in their offices and in public libraries.

- Independent schools should have at least one representative from the l.e.a. on their governing bodies.
- Independent schools should be open to inspection by l.e.a. advisers.

Mr Devlin said: "Politically, the independent schools seem safe for at least another five years, and maybe more. I doubt whether any political party would ever again contain a crude commitment to abolish them in its manifesto. The main thrust of the political attack will be on public subsidies rather than on abolition."

"Economically, the independent schools are reasonably sound after a period of rapid growth and have been hit only slightly by the recession. My main concern is the growing strains and tensions between schools in the independent and maintained sectors."

Why incompetent staff have jobs guaranteed for life

Incompetent teachers are practically safe in their job for life, Mrs Jean Davies, the association's incoming chairman, told the conference on Tuesday.

Mrs Davies, a Scale 1 supply teacher to Kent, called for a General Teaching Council to control training and entry to the profession.

She said: "Incompetent doctors are struck off their professional register. Incompetent solicitors are struck off theirs. Incompetent teachers' middle-aged years, safe in the knowledge

that, providing they don't misappropriate the school fund or commit some act of gross bestiality, they are set for life."

"If we are going to have professional control over our professional destiny we must be sure that our teachers, advisers, inspectors and teacher-educators are of the highest calibre."

She was worried by the recent suggestion from Sir Keith Joseph, the Education Secretary, that incompetent heads should be eased out of their posts and given jobs as advisers.

Profiles 'not leaving certificates'

Pupils must be involved in any attempt to write pupil profiles, Mr Donald Firth, general secretary of the Secondary Heads Association, told the conference.

"A profile must be a joint document between those who teach and those who learn," Mr Firth said. "In that way pupils can begin to take responsibility for the criteria by which they are judged."

Profiles should not be used as leaving certificates, but if they were, then they should be confined to the last year or two years of school, he said.

"And any document that contains ticked boxes on character qualities should be anathema to us."

Another speaker, Mr Bill Stubbs,

Hilary Wilce on the centre for the Study of Comprehensive Schools conference in York

education officer of the Inner London Education Authority, warned the conference that teachers must be on their guard against the "dead hand of ignorant power."

"We face intervention by agencies whose understanding of the subtle processes of education is minimal."

Overall it was an unpropitious time for education, he said. The Government seems to have abandoned the idea of partnership with local authorities and the teaching profession was

divided. There was also a danger that the old tripartite system could reappear inside schools.

A commitment to policies, rather than to rigid plans, was the way local authorities could make progress, Mr Stubbs suggested.

This was how authorities such as Berkshire and Bradford had produced such forward-looking documents on multi-ethnic education, and Somerset, Devon and Lancashire had been able to move ahead on tertiary colleges.

"To you heads and senior staff, I would say decide what you want to do, then look to see who is stopping you. Then look for a way round the problem. Don't look at what you can't do."

'No going back to a quiet little world'

Profile

Patricia Rowan talks to Eric Bolton, the new Senior Chief Inspector



Eric Bolton... Ideas about how the Inspectorate must adapt.

He moved into the DES in 1976, rapidly moving up through staff inspector to chief inspector a couple of years ago. So he was a key member of Sheila Browne's team during those years when she was firmly re-establishing the functions of the Inspectorate into its proper role.

While the political and popular demand has often been for inspectors just to inspect, promote the three Rs, and act as triggers to improve standards, she has seen it as of prime importance to be an indirect influence on minds, confidence and performance, and to persuade ministers to see education as a whole, rather than a series of projects to be switched on and off.

Her insistence on reporting what the inspectors found in schools and colleges, rather than what the politicians demanded, gave a crisp meaning to her copybook maxims like "I speak as I find". It was an uncompromising stand which won the respect of administrators and politicians alike, however awkward and threatening the message seemed to be, and however publicly became. This proved an increasing embarrassment to the Government, with the publication of the regular HMI reports on the effect of local authority spending cuts on education provision. That initiative of Miss Browne's was one trigger for the Government's decision to send in the Rayner scrutiny team, in search of a more amenable body.

Though the Rayner watchdogs took up a lot of time, they did end up well within the HMI fan club and reinforced the inspectorate's own priorities: greater visibility, inner cities, teacher training, and more reports on whole l.e.a.s as well as schools.

Eric Bolton, like Sheila Browne, was in favour of publishing school reports (never just a whim of Sir Keith's), and admits now that it turned out less difficult than he expected. "It's important that those who need to know, should know. If people were having to make hard decisions, it didn't seem to be feasible to stay in the form they were - issued, but rather difficult to get at."

He expects the expenditure policy reports to go on, however complex the business of relating what inspectors see of education offered - and received - to spending and resources, "because there is nobody else able to do it."

He emphasizes that it can be just as

is an extension of the HMI role which plainly attracts him, but which will inevitably be restricted in terms of time and manpower.

"We are looking for a programme we can manage, as well as one that makes sense." They still have to establish how best to report on whole l.e.a.s. "Looking for a reasonable base line is like asking how long is a piece of string. Even 30 HMIs in one school for a week can hardly quantify the value of an English lesson, for example."

He sees teaching quality, the curriculum and examinations as the areas for major effort in the immediate future. "How we choose to do it is partly where independence lies."

Within the inspectorate, he sees his job as "helping them to keep a clear eye on the fact that, although it is more exposed, and being asked to comment in ways it hasn't before, still the main task is to look at the quality of education received."

Nevertheless, he believes that they

are going to have to speed up their reactions. The stately round of letters and telephone calls may have made for effective communication for the inspectors in the field in times of stability, but swifter action is needed now.

"It's a challenge to me and all of us in this building to respond professionally and think several years ahead. Inspections need to be done before ministers demand information for policy-making. We mustn't let slide chances for communication with the world outside."

He believes that the blockbuster reports like the primary and secondary surveys, though an important part of the continuing process of increasing the visibility of HMI, may not be the sensible way to do things in the future.

"I have a suspicion that things are moving so fast that five-year waits may not be allowed to us. It has an anachronistic feel to it. Perhaps we shall have to produce interim reports along the way to meet changing situations."

It has to be accepted, he points out, that ministers are now involved in areas like the curriculum where they never were before. "The inspectorate has changed because the education world has changed, there's no going back to our quiet little world."

There doesn't seem much doubt that the inspectorate has been passed on to safe hands, though whether Eric Bolton can match Sheila Browne's intellectual clarity or reputation for eating officials for breakfast remains to be seen. He takes over at a time when publication of reports has made HMI more open - and exposed - than ever before, and when the prickly standards in schools cannot be easily brushed under the carpet. He will have to make sure that it isn't.

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Industry deal removes age barrier and lays down new craft training formula

Printers call time on qualifying period

Printing this week became the first industry to abolish time serving for its apprentices. Its main craft union and employers' organization signed an agreement under which anyone over 18 can become a qualified craftsman by reaching agreed training standards.

All age barriers to entry are swept away, so that training can start at any time between 16 and 60. And trainees will qualify by demonstrating that they can do the job rather than by passing formal tests or examinations.

This is the major difference between the printing industry's new training system and the proposals for modernizing apprenticeship in industries such as construction which would tie qualification to the passing of tests laid down by their training boards.

A similar agreement was signed in engineering last week, but there is doubt as to whether it can yet be fully implemented because the industry's biggest union voted against it.

The printing agreement, which applies to the whole industry except for newspaper firms, provides for chapels (the traditional plant level union organizations) to take an active part in planning training and assessing the capability of trainees.

This is considered important by both sides because the right of trainees to move to full adult skilled wages will

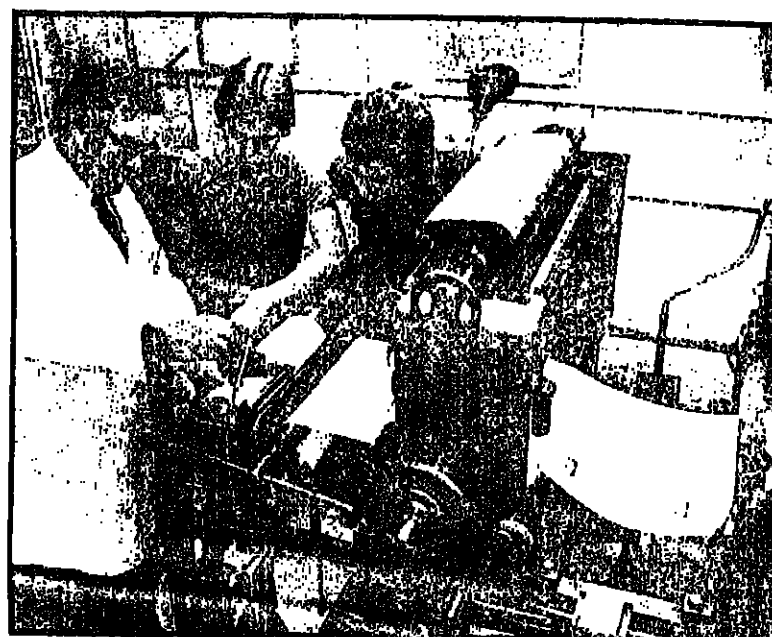
depend on their acceptance as qualified craftsmen by their employers.

Under-18s entering the industry will have an induction spell learning about the company they have joined. They will then be required to take a City and Guilds course covering further education in social and communications skills as well as printing theory.

Edited by Mark Jackson

They will spend 13 weeks at college during their first year, and then a further 18 weeks split into spells of block release. While training they will be entitled to 60 per cent of the adult skilled rate, something over £56 a week, until they are 18, when they move on to 80 per cent.

Their off-the-job training will include learning about printing theory and about processes and equipment used in various parts of the industry. Adult entrants will not have to be released for further education, but will get some training in the industry's basic skills and draw 80 per cent of the skilled wage while training. Workers already doing other jobs in the industry who are accepted for retraining will go on drawing their existing wages until they qualify.



Apprentices under instruction at a West Midlands plant

The agreement, which is between the British Printing Industry Federation and the National Graphical Association, covers "origination" which means compositors and typesetters, and machine operators: machine assistants are members of another

union, but it is hoped that many will retrain eventually for the skilled jobs. These new arrangements do not apply to Scotland, where there are separate employer and union organizations who are in process of reviewing their training system.

YTS threat to jobs for 17-year-olds

Seventeen-year-old school leavers are likely to be at a disadvantage in the search for jobs unless the Youth Training Scheme is opened up to them, Manpower Services Commission officials say. They are making it plain to the Youth Training Board that they would like to extend the scheme next year to cover all those leaving full-time education under the age of 18.

Although youngsters leaving school or college at 17 are already eligible to join the YTS, they are not guaranteed a place in the same way as 16-year-olds, and there will not be room for all of them this year. The officials say that if there is any money to spare next year it should be used to give 17-year-olds the same guarantee as the younger leavers.

In a paper to the board, the official gave a warning that the scheme is likely to have to cope with more youngsters next year even if the eligibility rules stay the same. But to bring in the 17-year-old leavers would, they estimate, require only another 20,000 places, whereas extending the scheme to all the unemployed 17-year-olds, including those who left at 16, would mean, perhaps, 10 times that number.

Earlier this year *The TES* disclosed the existence of a confidential MSC planning paper which, arguing for the need to extend the scheme to the 17-year-old leavers, suggested that it

would be necessary to cut back on the proportion of places in colleges, which are relatively expensive, in order to fund the expansion.

In their new paper the officials say that without an extension of the scheme it will continue to focus on minimum age leavers in a way which is likely to swing recruitment practices against the older ones - who in the end might become virtually debarred from apprenticeships.

This, they point out, would be moving away from the New Training Initiative's aim of getting rid of age barriers to training.

And they argue that if this sort of trend in recruitment patterns is allowed to develop, it might, together with the fear of missing the chance of a place in the YTS, encourage increasing numbers of pupils to leave school at 16.

This, they say, would "sit ill" with developments such as the Government's Technical and Vocational Education Initiative and the 17-plus pre-vocational certificate.

The paper concludes that it is too early to say whether the coverage of YTS can be extended next year.

If the commission sticks to the present balance of provision and the same basis for funding schemes then, say the officials, some limited increase in provision should be possible.

'Needs of industry' theory under fire

The education service this week stepped up its counter-attack against what it sees as an attempt by the Manpower Services Commission to narrow down adult education and training provision to the needs of industry.

Major further education bodies added their voice to the strong criticisms already levelled by the local authority associations against the commission's approach in its proposals to lead a new adult training strategy. The FE bodies, headed by the Government's Further Education Unit, all welcomed the idea of a comprehensive system which would coordinate the use of resources in education and industry. But they challenged the view put forward in the MSC's discussion paper that resources should be concentrated on the nation's workforce, and insisted that the education service must continue to meet the needs of the individual, and that training should be available to the unemployed as well as to those in work.

NATFHE, the college lecturers' union, said: "To concentrate on measures to raise the productivity and improve the flexibility of the labour force at a time of massive and increasing unemployment is both crass and insulting."

The FEU said that the concentration on the training of adult workers

would be seen by many as "only half a strategy" in terms of the whole adult community. The Royal Society of Arts, in its response, said the MSC's analysis should be extended to relate to the changing pattern of life outside employment, which pointed to a need for continuing education and training facilitating self-development for everyone.

The Association of Principals of Colleges said there was too much emphasis on equipping people to do their jobs, and not enough on opportunities for them to acquire or increase their knowledge and skills.

Several bodies strongly challenged the MSC's claim to head the development of a comprehensive system. The FEU alleged that the MSC's way of running the YTS had been seen by many in education as "not designed to bring about a productive collaboration between education and training" and accused MSC spokesmen of criticizing the FE service publicly and continuing to do so in a way which had produced "antagonism, uncertainty, and confusion".

NATFHE said it was sceptical that the MSC wanted to cooperate on a genuinely equal basis, and said that the experience of the education service had too often been one of being pushed aside and its knowledge and expertise ignored.

The FEU said that the concentration on the training of adult workers

postgraduate qualifications.

He deliberately refers to junior doctors as "he", claiming that some hospital consultants are "the worst subconsciously sexist around and they are responsible for choosing applicants for jobs, writing their references and examining candidates. Whatever problems face juniors in general they are considerably worse for women juniors".

So by all means advise your sixth-formers not to go for medicine, but better still provide them with all the right facts - good and bad - and let personal motivation do the rest.

Thwarted ambitions can be more harmful in the long-term than the sporadic periods of job dissatisfaction which we all experience. After all, a medical degree provides a good basis for many careers outside hospital work and general practice.

NEWS

Welsh Office rejects tertiary college proposals

A proposal to end sixth-form education at two Swansea comprehensive schools in favour of a tertiary college has been rejected by Mr Nicholas Edwards, Welsh Education Secretary.

Gowerton and Penyrheol comprehensive schools will keep their sixth-forms and Gorseinon College of Further Education will not become a tertiary institution, the council was told recently.

Although the Welsh Office recognized the need for a second bilingual secondary school in the county, it rejected the plan to convert Gowerton as it depended on the tertiary proposals.

NUT warns inner London leaders

by Richard Garner

Leaders of the largest branch of the National Union of Teachers have been warned they could lose the benefit of the union's legal and professional services if they sanction unofficial industrial action.

The warning, sent to all officers of the 14,000-strong Inner London Teachers' Association by Mr Fred Jarvis, the union's general secretary, follows the unofficial walk-out by about 800 teachers in inner London last month to protest about compulsory transfers.

Ironically, the letter has been sent not only to the new ILTA leaders of the ILTA - Mr Richard Rieser, general secretary, Mr John Bangs, president, Ms Carole Regan, treasurer, and Mr Bernard Regan, a national executive member - but also to Mr Bob Richardson, the man ousted as ILTA general secretary in this year's elections.

In effect, last week's warning letter was a tacit admission by the union leadership that it could not find a scapegoat for last month's action - and that is why it was sent to all the officers of the ILTA.

The letter, approved by the executive, instructs the ILTA officers to



Richard Rieser

Carole Regan

John Bangs

send copies of it to all schools in the first week of the new term - and to draw the warning to the attention of any individual schools planning unofficial industrial action before then.

The strike went ahead despite the fact that the union's action committee had refused to give it official support.

the Inner London Education Authority "a nod and a wink" over compulsory redeployment. He said negotiations should be carried out locally and that other associations were signing agreements with i.e.a.s "with a greater degree of voluntary redeployment and better safeguards for teachers".

● ILTA leaders have come under attack from Mr Bob Richardson who was defeated in this year's elections after 15 years as general secretary of the association.

Writing in a new broadsheet which is being distributed to classrooms in the ILTA, Mr Richardson gives a warning that their stand against compulsory transfers is likely to lead to confrontation which will give "the enemies of the London service a golden opportunity to step in and undermine the high standards we have won over the past decades".

Mr Richardson, who is still an Inner London executive member of the NUT, adds that teachers should urge their representatives to "return to the negotiating table and reach agreement (on transfers) before the end of the term".

No rest for the elite

CHINA

Students selected for China's academically superior "key" schools face such pressure of work that some are driven to attempt suicide, according to a letter from a student published in the official *China Youth Daily*.

The unnamed student, writing to his former teacher, describes the rigours of study imposed on the classes, the high examination failure rate, lack of moral instruction and resulting aberrations such as stealing and reluctance to take on responsibilities, and unearthing secrets.

Such letters do not appear in China's official press by accident, and this one indicates some problems which have arisen from China's present intense education drive, which is trying to compensate for a generation of students lost during the chaotic decade of the cultural revolution, and to train the population to achieve the nation's ambitious modernization plans.

The student, who was transferred from an ordinary middle school to a key one, tells of constant tension at school, where there is "not even a single minute to rest". The exams are always so difficult that nearly everyone fails them.

He had noticed in the three months since he came to the school that two of his classmates had attempted suicide, that there were instances of stealing from the dormitories, and in the political classes some students argued with the teachers, putting forward "foolish or absurd theories".

He misses the good care of his former teachers. At this (boarding) school, he complains, "teachers have failed to show due love for their students". None of them ever visited the pupils when classes were over, or even when they were ill.

Jane Marshall

Dining out in a liquorice Lilliput

NETHERLANDS

Lynne George samples the menu at a new, exclusive restaurant.

A small, exclusive restaurant has opened near one of Amsterdam's more restful picturesque canals. As it seats only 26, a scramble for places can be avoided if you reserve well in advance, or if you are a parent of one of the chefs - who are all children.

Holland's first restaurant run entirely by children has proved such a success that youngsters come from all over Holland for the privilege of donning the extra-long aprons and chef's hats and cooking real meals for the grown-up customers.

Three young women, Ruth van Andel, Lot Borggreve and Pim Burgers, are behind the restaurant and have all previously worked with children. They share the view of French educationist Celestin Freinet that children should be offered learning in harmony with their immediate environment.

That is why the children sometimes make food for what Pim and her two colleagues consider good causes - for the Angola committee for snacks sold at one of its political functions.

Any child between six and twelve may phone the restaurant with a request to come and cook, although for safety reasons as well as to provide more individual tuition no more than

six cooks are allowed on any one day. The restaurant, in an eighteenth-century building, is technically a squat although the women dissociate themselves from the young, politically orientated and sometimes violent squatters' movement in Holland.

"In Holland, play and work are very much separated, so that Dutch children are protected from real work. We believe in giving children who come here as much responsibility and initiative as possible in an actual work situation."

Pim Burgers explained, "Two of us had already squatted upstairs and when the ground floor became empty we were given permission by the owner, and housing association, to use it rent-free until the building, which is a listed monument, can be restored," explained Pim.

With all their savings plus donations from a Friends of the Children's Restaurant organization they set up, the three have transformed the dilapidated ground floor into a brightly painted liquorice all-sorts interior for Lilliputians.

Oven, work surfaces, sinks, tables and chairs are scaled to children's needs, so that an adult squatting on a chair intended for smaller proportions does not always want to linger over the coffee.

The restaurant is open to the public only at weekends, although for £6 it can be rented on weekdays by schools, clubs and by families for children's birthday parties. With the latter the women sometimes help the parents in planning a suitable menu for offspring and their friends to cook.

At weekends, would-be chefs arrive early in the afternoon and over a cup of tea the three-course menu and division of labour is planned with two adults.

Sometimes ideas for recipes come from the children themselves, although more frequently the adults on duty try to introduce something different, such as a Moroccan or an Italian menu to broaden children's eating habits.

The aim is to compose a balanced, highly nutritious menu which is tasty and steers away from typical children's favourites.

Towards six, just before the restaurant opens with most of the cooking and preparing done, the chefs double up as other restaurant personnel. Three waitresses scurry back and



Enthusiastic young chefs... but the washing-up has yet to come.

forth laying tables, two barkeepers take up duty behind the bar serving non-alcoholic drinks, and one older child is the cashier. "Do we keep the money ourselves?" one budding eight-year-old capitalist asked hopefully. In fact, profits for the meals which are scaled in price - adults pay £2, children over six £1.50 - cover only running costs and publicity. "For major improvements we depend on donations," said Pim.

Also Ruth, Lot and Pim take no salary in order to keep food prices low so that the restaurant will attract more social groups, although one does get the impression that the children of trendy parents tend to dominate.

There is only one sitting each day, and at six the guests arrive. They are first escorted very properly to the bar, where tiny hands are kept busy pressing oranges and making banana milk shakes. At the tables, much to the delight of proud parents, the servers scurry back and forth with spinach soup.

One small chef comes out of the kitchen and goes around quietly apologizing to his customers for the soup's high salt content. The remaining courses, mince-filled omelettes, new potatoes in garlic butter and a creamy desert are very popular with everyone.

After the chefs have eaten their meal together, tables have been cleared, bill paid, comes the less glamorous side of catering: washing-up.

"Some children try to avoid this, so you have to approach it in a tactful way", said Pim.

It is also a psychologically bud moment to ask children to attack a stack of dishes when they have already been working non-stop for four hours, and at such times exhaustion breaks through. Children start squabbling and kicking one another in the shins. Sometimes, however, parents roll up their sleeves and give a hand.

Only at eight o'clock, when everything is in order, are the children allowed to leave.

Export value underlined

by Hilary Wilce

Britons fail to appreciate the big demand abroad for British education and culture, Mr John Burgh, director general of the British Council, said when he released the council's annual report.

"Myopic shoulder-shruggers" in Britain were the council's biggest problem, but apart from this the council's work was a "unique success story", Mr Burgh maintained.

Its government grant had been cut by 10½ per cent over four years and London-appointed staff had been reduced by 19 per cent, but a preliminary survey indicated that productivity had gone up by 30 per cent.

He had high hopes that the council would not be affected by the current round of government cuts, and that funding for 1984-85 would allow the present level of activities to continue.

Mr Roddy Cavallero, deputy director-general of the council, said that the £46m which the Government had put back into encouraging foreign students to study in Britain had gone some way towards rebuilding broken bridges. But, he added: "I regret to say it hasn't entirely undone the harm done by the precipitate way in which fees were raised."

In 1982-83 the council had 863 education contract staff working abroad. It brought 20,098 visitors to Britain and organized exchanges involving 18,786 young people.

The British Council Annual Report 1982-83, £2, HMSO.

OVERSEAS

Cool country air keeps the peace on the simmering suburban streets

FRANCE

Anne Corbett on summer fears for public order.

Throughout France there are young people having the first summer holiday of their lives, with the Government picking up the bill.

Not just any youngsters: 13 to 21-year-olds who, for lack of anything better to do, as a government circular puts it are "predisposed to be either actors or spectators in public order disturbances", according to the government.

Some are in the country house-style surroundings of a community home near Paris - and several have already run off in search of the more familiar pleasures of soft drugs and stealing bicycles.

One of those remaining was asked to give an impression of the holiday: "Not bad I suppose. The air's better. There are things to do like riding horses. But it's pathetic - they don't even give us a leather ball to play football with. As for this dump, they won't even let you into a disco unless you are wearing a bow tie".

This is the second year of a government scheme to combat the "long, hot summer" syndrome, a problem which has worried the Government and municipalities since Brixton-style riots broke out at Venissieux in the Lyons area three years ago.

But local councils and social workers are optimistic. Last year around 5,000 potential delinquents were simply picked up and carried off from some of the most sensitive trouble spots and taken to the cool air of the mountains, where they camped. In public order terms it was highly successful. Police noted a 30 per cent reduction in the crime rate in some areas.

This year the scheme has been extended. At least 16 municipalities have mounted sports and cultural

activities for 10,000 young people and are providing holidays for another 10,000.

A government report talks of the need for interdepartmental and inter-ministerial action in at least 22 areas. Not all have high levels of delinquency. But the danger signs are there: high failure rates at school and high unemployment. Many local councils appear to have read these signals and are spending an unprecedented amount on the problem.

In France the phenomenon is essentially suburban, concentrated in the big housing estates, especially those in which the presence of immigrants' children contributes a racial dimension to the tension.

The nine-year-old Arab, letting off fireworks and shot dead by an exasperated French neighbour last week, is the most spectacularly shocking of recent incidents. But there have been a series of attempted killings of young people of Arab origin. A policeman has been reprimanded for wounding a young man who has made a name for himself at Ver strike to put pressure on the Government to create jobs locally, and when last heard of was collecting money for a tobaccoist, who had gone on hunger strike to protest that his life had been made impossible by repeated robberies. It indicates at least a development of some kind of neighbourliness.

Behind the public order issue it is clear the question is essentially about the quality of life. Can these estates be improved and is it possible for those of Arab origin ever to feel secure? A campaign led by the Opposition, including a statement from the Mayor of Paris that he will intensify a campaign to deter illegal immigrants, has drawn a counter-statement from the Government that it, too, is unambiguously in favour of controlling immigration. But it will act to prevent immigrant minorities being made scapegoats, it says.

Collectivity the key at feminist folk school

DENMARK

Christopher Follet on a unique experiment still going strong

The Danish feminist movement, which blossomed in the 1970s, creating a myriad of alternative centres and camps for women only, lives on today in a unique experimental feminist high school, founded in 1979 in the southern Jutish village of Visby, just north of the town of Toender by the West German-Danish border.

Claiming to be the world's only full-time folk high school for women, the Kvindeskolens skole at Visby runs all the year round, catering for women from the age of 18 onwards with or without children, and operating in an almost kibbutz-like fashion. Aided by a state grant, the school, governed by a rotating nine-woman collective board of teachers and administrators, is attended normally by some 40 women and 10 children (of both sexes) aged three and up (although boys over 12 are not admitted).

Collectivity is the keyword, all tasks including the day-to-day chores of cleaning, washing, cooking and gener-



al running of the school being shared by the female inmates, who work and study in small so-called "basis groups".

The schoolhouse is in the former local inn at Visby, originally purchased by a feminist activist group along with 13 acres of adjoining land for Dkr800,000 (£60,000). The school - which is a non-profit institution - receives an 85 per cent state grant towards running costs like other forms of Danish continuation schools (*levy skoler*), pupils paying means-tested state or county-aided fees and teachers making contributions from their salaries. Participants at Visby sleep in dormitories generally, with children cared for in a separate children's house during daytime hours by two female supervisors.

Courses at Visby last from four to 37 weeks, and include music, theatre and elocution, the history of feminism (21 weeks), women's studies, carpentry and joinery, handicrafts, and agriculture (37 weeks). The school's fields are biologically cultivated by women only, and Visby is solidly vegetarian.

Other topics are sport and physical awareness, all seen from a female - and feminist - angle, as well as health, sexuality, lesbianism and women's culture and politics.

One of the participants described her experience to *The TES*: "Most of us had never tried carpentry or brick-laying before, being used as we were to men taking care of such matters. . . I would never have believed anything could be such fun. . . there are a lot of myths about the women's movement, that we hate men and so on, but in reality we are just trying to work our way out of the role we females have traditionally always had as the repressed group in a male-dominated society. . ."

In the wake of the World Conference of the United Nations Decade for Women held in Copenhagen in 1980, Visby held its first four-week international feminist course in 1981, attended by women from Europe, Israel, New Zealand, Australia, Peru, Colombia and the United States. A follow-up course is to be held this summer.

Drugs: more takers but little sign of help

A recent survey showed that most secondary school teachers are ignorant of the effects of the most commonly used drugs and that half those in Spain who take drugs start at school.

Unquestionably, the country's drug problem is increasing. In 1974, 16 per cent of 15 to 24-year-olds had been offered drugs - by 1979, 25 per cent of that age group had tried one. Today, the average age for starting on drugs is 14 to 15.

Soft drugs, and cannabis in particular, are well known to nearly all 12 to 14-year-olds and the latest survey has found that one-fifth of drug users started between the ages of 10 and 12.

Until now there has been little research done in Spain into the role of schools and juvenile drug-users. The latest survey, being carried out in Catalonia, covered 300 schools in Barcelona.

It uncovered a youthful profession: 74 per cent of the teachers were under 40. However, 89.7 per cent of them were wrongly informed about the properties of cocaine, and a quarter of them were unable to answer when asked what were the effects of taking cocaine.

Questioned about inhalable drugs,

Sarah Jane Evans

Reform law makes limited room for foreign academics Opening up for the Einsteins

SPAIN

James Connell on efforts to improve productivity in higher education.

Until recently Einstein would never have had access to a professorship at a Spanish university, and in the best of cases would have been relegated to a modest assistantship on a meagre salary.

The new university reform law just passed, however, opens some doors to foreigners who are either of international renown or whose services are essential to a specific department. Apart from temporary Fulbright and exchange scholars Spanish universities have been closed to foreign academics until now.

Recognition of non-Spanish degrees is the first stumbling block involving endless appeals to convocation committees who often order the applicant to repeat most of his degree work before granting parity. But even this is no passport to the higher reaches of academia as an essential prerequisite to a fixed post in Spanish nationality. For this reason the few foreigners occupying chairs at state universities are usually women

who are automatically naturalized after marrying Spaniards.

Ironically, the cream of Spanish intelligentsia until now taught at American and South American universities and were dissuaded from returning by bureaucratic measures which made access to a similar post next to impossible.

Under the new law the Socialist Government aims to increase the productivity of the university but even with fierce opposition. Student evaluation of a teacher's performance through anonymous questionnaires is being hotly debated and the annual submission of memoranda by each department is also being resisted.

Attempts to whittle down the jungle of 45 categories of university staff to manageable proportions has caused interminable wrangling. One reason for this is the enormous salary gulf between a contract assistant on £200 a month and a professor earning £800.

Under constant attack are the all-powerful *catedráticos*, life appointees who have been called feudal landlords. Their unassailable position is also threatened by demands for more research and publication - largely absent in the past.

Students have also come in for

criticism for being unmotivated, enrolling in universities to avoid the dole queue, and turning the campus into a political battleground. Socialists are also dismayed that after so many years of *apertura* the university is still a redoubt of the upper and middle classes.

For the first time in many years enrolment is dropping; medical faculties report a decrease of 2,000 from last year's entry. A growing disillusionment with employment prospects, tougher first-year standards and fee increases of up to 50 per cent, although they still barely cover 30 per cent of the real cost, are blamed.

The new law also abolishes one of the great anachronisms of Spanish university education, the examination held before tribunals to promote staff. After a battle of more than a decade, candidates will now be selected on the basis of experience, teaching capacity and publication, although these merits will still be judged by a tribunal.

The major losers in the new reform Bill are the private universities which until now have enjoyed public subsidies. Apart from a passing reference to the right to establish new non-state universities, private centres come low on the list of Government priorities.

Children's books

Sir - Aristides (*TES*, July 15) misrepresents the letter which we recently addressed to *The Bookseller* about the Children's Books of the Year exhibition. While we certainly do object to the National Book League's plans for dealing with children's books in the future, our letter was chiefly prompted by the hasty and obscure way in which these plans were formulated.

Since the beginning of April, when the National Book League announced its intention to abandon Children's Books of the Year, we have been in correspondence with the director about the reasons for this decision and about devising possible alternative procedures. At no time did he have the courtesy to inform us that the present schemes were being considered, and we still do not know (although we have asked) by what means the decision was taken and what alternative procedures were considered and rejected.

Moreover, the London Borough of Wandsworth was also, apparently, not taken into the league's confidence. What Aristides misleadingly calls "a children's summer fun show" was thought by the borough to be a supplement to, rather than a substitute for, Children's Books of the Year.

The league is on even more treacherous ground in its decision to hand over the responsibility for surveying contemporary children's books to an outside organization, whether "profit-making" or not. As a matter of principle the question needs to be debated: as a matter of practice the league needs to show that its choice of such an organization has been made after a full study of alternatives. We have no evidence that the league made any effort in either of these directions.

As journalists writing for a widely varied audience we had thought that our interest in the matter would be seen as a manifestation of general disquiet over the secretive way in which a public body has acted. We are sorry that Aristides imputes our motives to "sour grapes".

BRIAN ALDERSON
(Children's Books Editor: *The Times*)

BOB LEESON
(Children's Editor: *The Morning Star*)

STEPHANIE NETTELL
(Children's Books Editor: *The Guardian*)

ROSEMARY STONES
(Editor: *Children's Book Bulletin*)

Media research

Sir - Why does Stanley Alderson (*TES*, July 8) restrict his consideration to newspapers?

Surely we need a report on how the reading of books affects children, especially in their portrayal of adult attitudes. After all, presumably the printed word in such a medium is likely to have far more impact than ephemeral media such as newspapers and television.

JACK HYDES
Head of English
Great Cornard Upper School
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Bedford

Work overlooked

Sir - I was interested to read both the criticism and praise relating to the Youth Training Resources company in Mark Jackson's article ("Leaflet in 'free labour' lure", *TES*, June 24).

YTR operated a large pilot YTS provision in north-east Hampshire during the recent academic session. The "considerable reputation for high quality training" which is described is surely a reflection of the extensive

Why all textbooks are ethnocentric

Sir - I think it time for David Wright to sheathe his vitriolic pen ("The geography of race", *TES*, July 15). He and other critics have raised issues of great concern, and pointed out the considerable shortcomings from a multicultural viewpoint of many school textbooks. We have, however, reached the point of destructive overkill, especially with Wright's flow of repetitive articles.

David Wright must have realized that almost any textbook is ethnocentric to some extent. In one of his own geography textbooks for 11 to 14-year-old children (*Survival*, Penguin 1974), he avoids overtly imposing his own interpretations by using dozens of extracts, but what is the overall impression of the book?

There are a great many illustrations. Black people are represented by an "African mother gathering buds" up a tree when suffering from starvation, by a sad couple in a New York subway, and by an Aborigine family shown at home as an example of poverty in a rich society. Not a very positive image of black people. Americans are represented by a lone man running away from a plane as it lands. South-east Asians have three photos - all showing the Tasaday people "the primitive hitherto undiscovered tribe" - ethnocentric?

Whites come out quite well, generally clever and brave in survival, quick to learn and full of good suggestions - especially the RAF and the Maricopa County Department of Civil Defense. Old whites are not so lucky, they figure in two illustrations - "Old and cold", and "How do we survive?" (sitting on deckchairs).

Well, I have discovered how easy it is to get carried away in this kind of destructive criticism. I know that David Wright is not intentionally racist, nor particularly ethnocentric - what does he know about the authors he shreds? Nor do I think *Survival* is an insensitive text, but I hope this makes the point.

There are many questions to which the critics can turn their attention and give a positive lead. For instance, can a text be written that is not ethnocentric? Is ethnocentricity an essential element in texts if they are to be understood? Do users make texts ethnocentric and racist regardless? How can texts be used in an anti-racist framework? What kind of texts and content help teachers toward a non-racist curriculum?

I hope this is the direction in which David Wright moves.
ROGER ROBINSON
Lecturer in Education (Geography)
University of Birmingham

Peace and press

Sir - Thank you for giving us a mention in your columns ("Private Peace", July 15). We hope to have better facilities for the press at our next AGM when we can invite them to report open sessions. This year we had a great deal to discuss and we felt we would be more productive uninhibited by public gaze.

One of the items discussed was *The Peace Game* together with other Government materials which are used in schools as a justification for increasing nuclear weapons in this country. We were alarmed to hear from a member from Bedford that CND speakers are not invited into schools where RAF and Army teams present the Government's nuclear defence policies. The reason given for the exclusion of CND speakers is that the RAF and Army offer careers prospects whereas CND does not.

One of our members who survived Nazi Germany even though she had one Jewish parent, commented that *The Peace Game* reminded her of the Goebbels propaganda. She finds it highly distressing to watch such manipulative and distorted material (many British Atlantic Committee members do not like the film either).

This film and other distorted material (such as the Foreign Office wall-



The pictures in many textbooks on Africa mislead readers by suggesting that only men do farmwork.

Sexist geography

Sir - In David Wright's criticism of the geography of race (*TES*, July 15), he correctly condemns the bias towards the white, Western point of view, but he fails to note the specifically male element. The very title of one book, *Man and his World*, the cartoon illustrations of Whyne-Hammond and the content of lower school geography books in general, would seem to indicate that geography is the study of the human male.

Most books simply do not acknowledge, in words or pictures, that females do work of any importance at all. It is not uncommon for texts on the Third World to show pictures of only men doing farmwork when the women, in fact, do rather more farm-

work than men in Africa. If perception is an important part of the subject, surely authors of geography books should be questioning how they perceive the world a little more closely before going into print. Most hooks are so biased that they do not reflect the real world - any more than the "unsubstantiated gossip" that Mr Wright criticizes.

Stereotyping, whether racist or sexist, is damaging for those who are under-represented or represented in a negative way. I have so far found only one geography book which I feel is at all suited for use in an 11-16 co-educational school.

CHRISTINE ASHTON
Head of Geography
Welshpool High School
Powys

Worth of advisers

Sir - The improvement of the quality of education was one of the subjects dealt with by Sir Keith Joseph in his speech on July 15 at the Council of Local Education Authorities' meeting. In that speech the Secretary of State advocated the removal from their posts of weak and inefficient headteachers. He went on, paradoxically, to suggest that such weak and inefficient heads could be made local authority advisers! I can think of few steps more likely to reduce the quality of education in our schools than the recruitment of unsuccessful heads as advisers.

If quality is to be maintained and enhanced, we need good teachers, good headteachers, and good advisers. As paragraph 4.11 of the Rayner Report on FM Inappropriate, called for by the Secretary of State, says of local authority advisers, "the local authority advisory services operating alongside the chief education officer and other administrators of an I.e.a. provide the essential driving motor for educational change in an area."

I hope that, on reflection, Sir Keith will accept this more realistic view of the importance of the role of the local adviser.

GEORGE CRUMP
Director of Education
County of Avon
St James Barton
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Bank training

Sir - I would like to correct the impression which your readers may have gained from other Hayes to the recent Careers Research and Advisory Centre conference at Cambridge (*TES*, July 15) that the banks require possession of six O levels by applicants for youth training places.

The assertion is quite untrue and no such criterion exists for consideration of applicants for any of the 4,000 places which the clearing banks expect to offer in England and Wales. On the contrary, we are well aware that young people seeking training places will have a wide variety of educational background depending on the local employment situation. Obviously, certain minimum standards of competence and writing of English and number will be necessary.

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Careers duty

Sir - Brian Heap's Careers Diary (*TES*, July 15) states that any school which is not undertaking a formal careers education programme for its 16-year-old leavers is leaving itself open to criticism. I would suggest that it is a gross dereliction for any secondary or tertiary establishment not to have developed a careers education and guidance programme for all young people, whether they be full or part-time students or trainees.

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Letters for publication should be kept as brief as possible and typed on one side of the paper only. The Editor reserves the right to cut or amend them.

FEATURES

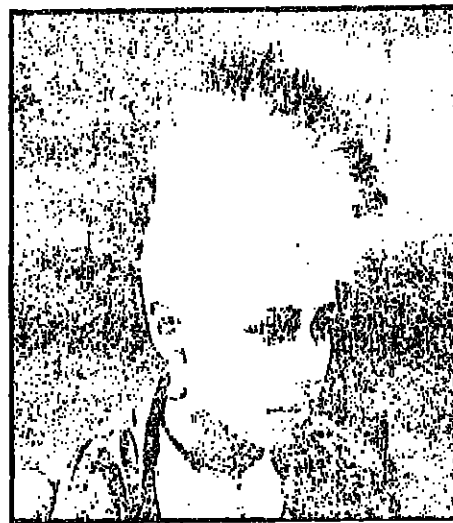


The Pirate of Punk

Hugh David talks to Malcolm McLaren, chief mercenary in the front line of the New Wave

I thought punks still wore safety-pins till I met Malcolm McLaren; safety-pins, do-it-yourself tattoos and bondage trousers. Not a bit of it. "If you take a punk rocker today, how do you think he looks?" asks the man who brought you the Sex Pistols and Adam Ant, the man the papers call the Svengali of the New Wave. "I'll tell you. He is beginning to use paint from New Guinea on his face; his hair is like a Red Indian's. He might be wearing an old thirties jacket with an African dress underneath, and his shoes'll be those of the common hobo that you'd have seen years ago riding the freight trains of America."

Plus ça change... we might think, but to McLaren, whose own wardrobe features shawls, military fatigue trousers, loose-fitting shirts and pastel-coloured boots, the difference is important. "I'm a very visual person," he explains. "I've got my training in the visual arts and a general expertise in merging fashion and music and art all together". And, the 37-year-old "manager/promoter/scenemaker" (so described in the American *International Discography of the New Wave*) might have added, an almost Messianic belief in himself. Modesty, restraint and good taste have no place in his repertoire - nor indeed are they among the trademarks of the scene he has managed, promoted and made right



Malcolm McLaren

down to the very last safety-pin for the last ten years.

He is the high priest of punk, small, lean and ginger like a Welsh miner in fancy dress; a romantic, a bit of a radical and a cultural guerilla. In his signature both A's are upper case and circled to resemble the anarchist symbols spray-painted across London and New York. Other revolutionary buzz-words pepper his conversation. He is, he says, an activist, a subversive, a pirate and "very much like a mercenary". "I'm like one of those awful soldiers who are paid by the South African dictatorship to make excursions into Mozambique", he says, "but I'm fighting on behalf of the dispossessed - younger brothers, the unemployed, any culture or element in society that is without direction, without a career, without opportunity, discarded".

Hence punk, handily prepackaged, and the aggressive nihilism of the New Wave that he tossed their way in the mid-Seventies. "The inspiration for it all was on the streets; it was the mood in the air; it was the political climate of the time", McLaren recalls. There was a need for someone to articulate the feelings of "the dispossessed" in 1976, he says. "Those kids didn't want to pay homage to the older brother's music. He's sitting there with his modern hi-fi, ear-phones on his head, listening to David Bowie and Roxy Music, and they can't relate to it. They can't even touch the dials!"

Came the hour, came the band. Johnny Rotten, Sid Vicious, Steve, Glenn and Paul, with "Malc" discreetly behind them. There was

"Anarchy in the UK", "Never Mind the Bollocks", that infamous TV interview (Bill Grundy goading, "Go on, say something outrageous", the Pistols obliging) and a three-year trial of outrage and obloquy which ended only with the death of Vicious in New York in February 1979.

The Sex Pistols, however, were only the shock troops, the advance guard in the battle McLaren is still fighting on behalf of "the dispossessed". "They were the beginning, but I think they're still having an effect today. I think they changed the way that young people looked at the world. They were probably England's greatest contribution to rock 'n' roll. They broadened its perspective. They were great story-tellers, you see, and I think the stories they told were most important, more important than the music. Yes, they were very political. They struck a blow, and that blow was really felt. Its repercussions are still going on."

Of course they are; Malc has seen to that. "Punk rock is no longer an indigenous, peculiar, English thing; it's become international," he says now, having spent the last five years tirelessly fanning the flames on both sides of the Atlantic and redefining the New Wave's burgeoning style whenever he detected a change in "the mood in the air".

Dedicated followers of fashion will know that after Sid Vicious came Adam Ant, a riot of fairy-tale colour and the pre-occupation with piracy which is still central to McLaren's thinking. "The hobo, the pirate and the punk rocker - they're all the same. They're all a part of the



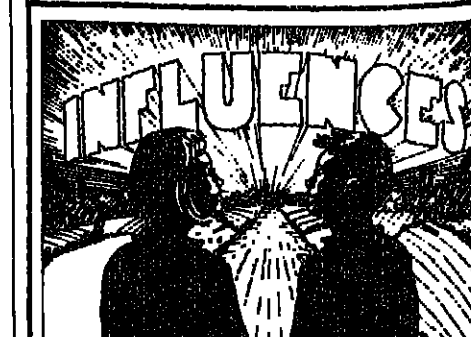
dispossessed, defying laws and creating their own," what's more, McLaren says, he and the pirates are in very good company. "I think Britain's a great land of pirates. We have a culture of being plunderers and we have the technique of being able to present other people's ideas very well. Most of our musical inspiration in this country tends to come from some exotic source - the Southern states of America, the Northern urbanities there, or deepest Africa or the Caribbean or Latin America..."

"You know," he says, apropos of almost nothing, the non-sequitur being one of the traits of Malc's conversation, "we're a banana republic, but it's always raining. Let's bring some blue skies here! Those kids hadn't got any gold, but they might as well look golden. So my political reason for using colour again and bringing back a certain Romanticism with Adam Ant and piracy at the beginning of the eighties was because we were becoming very closeted in this country. All those leather jackets and chains were too down! We wanted an upbeat, some excitement, a sense of the high seas."

Maybe... although the music business, the pop *paparazzi* in particular, are not so sure about McLaren's altruism, and never have been. Reviewing a single he released at the beginning of this year, many of them took the opportunity to indulge in some sniping of a distinctly personal nature: "The court jester returns"... "one of those people who seem to have a knack of making most out of the scummiest side of pop"... "the stench of his exploitative entrepreneurial skills permeates the air".

It's always the same, whatever he does. Even the rock music business has its ethics; "rip off" and the sort of hype that Malc is known for do not go down too well. His own new album, his first ("a tour of much of the world's music" - I think it'll be a landmark in pop, just as much as the Beatles') seems destined for the same harsh treatment.

McLaren himself doesn't much care. Maybe he's used to it all by now. Sitting in his London office, comfortable but not exactly plush - there's a leather-topped desk, a secretary and some brand new video equipment - he gives the impression of being a man with a mission; more specifically perhaps, a prophet disowned in his own country. "My objective", he says mildly, like a politician patiently referring you to his manifesto, "is to fulfil the inspiration of what rock 'n' roll meant to me in the fifties, when it was something young people could use to step out of the established critique and view the world through a different pair of spectacles". That's all. He's a reasonable man, he'll tell you, and in such plausible terms that you'll believe him. All he insists on is that when those spectacles need to be changed, he's the one who decides what colour the new lenses will be. He has, after all, got that training in the visual arts and his general expertise to guide him.



The series about people outside education who may influence the way young people think and act. Next week: Keith Chagwin, disc jockey and children's TV presenter.

FEATURES



Protest in retreat

Punk was the expression of disgust and despair, says Angela Neustatter, but the new clean-cut, conformist styles reflect a growing mood of elitism among the young in which only the self seeking and fittest are expected to survive.

With their meticulously spiked and vividly coloured hair, clothes abused to make them grimy and tattered, painted and decorated with lewd slogans, safety pins strategically positioned and ears pierced like colanders, punks presented the most startling, iconoclastic and inspirational youth style for a very long time.

They also expressed through this fashion image a potent message of disaffection. It was youth turning the notion of the unemployed as a quiet grey mass hiding their situation from the world, on its head. There may not have been much in the way of articulated philosophy but through music and songs, art and conversation they made plain that this was a specific statement of disgust, disdain and despair at the lot being offered to them by a society where unemployment was becoming a predictable fate for the young.

Yet this year, when things look so much worse for the young than they did in the late '70s, when punks were at their most visually expressive, the predominant youth fashion is reactionary, conformist and is widely judged as an expression of retreat from protest.

Ted Polhemus, anthropologist and author of books on the symbolism of clothes, believes there is a quite specific message to be read in this *volte face*. He says: "The look right now, which is utter respectability, clean-cut, neatly turned out, and non-threatening, is a product of anxiety and a retreat from feeling that it is possible to make a political statement and have any impact."

"The kids are tuned into the idea that it is a mercenary, self-seeking society where you help yourself and tough for those who go under. Now part of that is, of course, looking as though you belong to the *status quo*, that you are not unemployed, or in any way disadvantaged."

"Of course the idea of sleek, orderly youth will appeal to some but the other side is that with



Nick Heyward.

this new image is a far less caring attitude to others than that which went with, say, hippies and punks.

"Hedonism is how I sum it up and the sort of thing being said is 'I'll make a million, have fun and who gives a damn about the rest of the world'."

The new "Brideshead" style is seen as regressive, and with its roots in fear. This is not simply a meaning being read into the new look by observers or those who would wish it otherwise. In *The Face*, a style and music magazine which keeps informed the dedicated followers of fashion outside London and the habitués of the "in" club circuit in London, Helen Roberts interprets the changing street styles. She too sees the move towards conservatism, conformity and aspiration.

She says: "It is absolutely not the thing to look dirty or tatty any longer. The idea of hard times is not acknowledged. We now strive very hard to be neat, clean and to look as though we would be worth giving work to. There is a lot of emphasis on making money, on having a lot of fun. It's about survival, about surviving in a very tough world and there isn't a place now for looking funny and tacky if you want to get on."

"I suppose it all fits what is going on in the nation, but we are not concerned with politics as such."

And Deny Filmer, a student, who takes her personal style very seriously even though she regards herself as a *royeur* of the fanatics, describes current style as "trying to get away from the tedium of life, we are trying to look different. Street style is never anything to do

with mainstream fashion, but there is a feeling now that it's fun to be acceptable in the clubs, to belong to an elite and there's the feeling very little can be done to change the way society is."

There is not much analysis by the wearers of how new styles evolve or what triggers them, although they are generally linked up with what is happening in the music world. Right now Nick Heyward, a clean shaven, short haired, immensely neat young man, is hitting the high spots in the music charts and his image is echoed many times over. But it is not just one influence which brings change; rather a mood which prevails in society. As Stuart Hall has said: "Culture is not disconnected with other aspects of life - the economic, the material, the social. It penetrates and is, in turn, penetrated by these other factors."

And as the economic, the material and the social elements of life become more divisive, clearer demarcation of different classes and different opportunities, so street style reflects it. The current taste for neatness, cleanliness and smartness has a great deal to do with the desire for social mobility: the notion of work as an option is far more universally applicable to middle class than to working class kids. The prevailing theme of style is, in the words of Liz Rouse, a lecturer in fashion sociology: "nostalgic, elitist and narcissistic."

Where punk was a style which grew from the working classes and came to embody middle class kids, the Nick Heyward style excludes the working classes. As Liz Rouse says: "The message is that those in a position to do so make it and those who cannot must just put up with it."

There is not a solidarity among the young in the present style."

It is all far removed from the days of beatniks and hippies whose very being was supposed to represent a quest to make society a pleasanter more egalitarian place - even if the ubiquitous wearing of blue denim was seen as less egalitarian by the working classes than by its middle class wearers. It is far, too, from the confidence which enabled groups such as teddy boys and mods to evolve their own culture and become working class stylists.

And now punk is dead with just a few perpetual punks clinging on to the image after the event. There have been other street styles since: rockabillys, new romantics, ragamuffins, the white dreadlocks and Boy George fashions, but they have been no more than stylistic imagery, game playing with clothes and effects.

Peter York, author of the book, *Style Wars* (reviewed on page 17) and an astute commentator on sartorial youth, saw in the manifestation of punk the death throes of the teenager. He said: "Basically punk was the end of the racket; no future, the most important notion ever. Punk released the future and people couldn't see what they were getting at. I felt the same during punk as I felt in 1973 when all the lights went out because of the miners' strike. I used to lose sleep over it because this was how it was going to be."

And in that saddened view Peter York throws up some sobering questions about the meaning of what is now happening among the young, expressed in their latest style. Stuart Hall describing the conditions which made the emergence of a youth culture possible in the 1950s, listed the construction of the welfare state: "putting a human face on the new revived consumer capitalism", by holding at bay the depths of poverty and deprivation; the guarantee of full employment and the opening up of more favourable long term economic prospects. These, he believes, developed a confidence in the young, alongside their new economic independence, which allowed them to evolve a culture, and notably in the working classes.

What we are seeing now and what York touches on in his analysis of what has happened, is a reversal of those conditions described by Hall. There are doubtless plenty of people who would be relieved to see the outrageous, sometimes offensive, at other times eccentric and disorderly, expressions of youth culture so particularly conspicuous in dress, replaced by a more disciplined, well turned out, less challenging and threatening approach. But if the price of youth joining the heady devotion to survival of the fittest, to conformity, to looking after number one alone, is that we lose the abrasive, exciting, vital impact of a rebellious youth culture it is going to be a very heavy price.



FEATURES

AT HOME

Sally Trench was expelled from every school she went to and spent five years living with dossers, drug addicts and alcoholics. She now runs an unusual special unit for disruptive pupils.

Jane Last reports on the remarkable results



Sally Trench (above) and one of the 'classrooms' created in her house.

down". Yet when the phone rang a few minutes later it was Geoff, a Spark Two boy on holiday. He was feeding 10p pieces into a phone just to say "hello" to Sally.

Their teacher, Lynn Stuart, told me of one boy who was a compulsive thief and liar when he came to Spark. He snuffed glue, provoked arguments and was then violent. Three months later he is very different. "He trusts us. He used to slouch, now his whole stature is changed. He'll never be an angel... but he's so much more confident now. He was a pathetic little boy who needed security, attention and guiding".

Sally said: "This is not just school. It's social integration. Yes, we do impose nursery discipline, we won't stand for bad manners, and that's that".

The rules are the same for all. Of course there is no pudding unless you eat your first course. I didn't get any pudding. And Sally owes up to putting more money in the swear box than the boys do. Fines range from 1p for a mild curse to 5p and a day in the bathroom for really foul language.

One of the juiciest morsels in this carrot and stick system is the annual holiday. Twelve Spark kids can go away for a week's adventure holiday each year and must earn their places by good work and behaviour. Last year only 10 qualified. Once they stayed in a converted cow shed at the foot of Snowden, last year they rode horse-drawn wagons across Dartmoor and this year went caving, abseiling and sailing in Devon.

In the afternoon I met Nigel doing "solitary" in the bathroom. He had played truant from school and was working at a desk squashed between the basin and the bath to make up the time. "It's like a prison in here, all painted bare white". Would it stop him "doing a bunk" in future? "Could do. There's that little thing at the back of your mind. If you do you know what will happen - it'll be back to the bathroom".

But he liked Spark. "The punishments are a lot harder", he said, "but it's more fun here and you can talk to the teachers". He also mentioned that Sally had paid for him to go on the annual holiday.

Sally Trench is surrogate mother to her 20 Spark boys. "I run a school for spoilt brats who've never had 'no' said to them", she says. "They're not deprived materially, but they are emotionally. Once a child walks through the door, that's my child - I'll do anything for them".

Her relationship with the children is a vital element in the success of Spark. "I'm not your 'miss', I'm a mother substitute. They mix with my children". The house behind the hydrangeas is her home and their second home, and they've never broken furniture or written graffiti or done any damage here. "I'm the voice of authority but I have a sense of humour with them. And they can't do anything I didn't do - I got expelled from every school I went to".

She treats them with a loyalty and trust which is reciprocated. A few years ago she had to rush her youngest son into hospital and left her other child in the charge of three delinquent lads. Four hours later when she got back he was bathed, in bed, and they were reading him a bedtime story.

Her son came home for half-term from Winchester recently with two friends to find a Spark boy also staying in his bedroom. "They all got on fine and he came with us to the Eton v Winchester cricket match".

Sally doesn't turn away the most difficult cases. "The more criminal record the kids have, the more I'm likely to take them. They're motivated, they've got fight. I just have to rechannel it".

She would like to set up more Spark projects. "The majority of secondary schools in London could do with a place like this".

Mr Gwyn Robins divisional education officer said the ILEA was very impressed with the unit. "Spark offers a combination of discipline and loving care. They are highly successful in reintegrating pupils into mainstream education and the kids seem to respond admirably in a home setting".

When I left, the boys were playing hockey beneath the tall sycamores in the garden. It seemed an environment where things should grow and blossom. But recently when Sally Trench was in hospital the Spark lads visited her with a huge bouquet of flowers. "I was quite touched until I discovered next door's garden was stripped bare".

Bury me in my Boots by Sally Trench is to be republished by Hodder and Stoughton on August 1 in an updated edition which includes some details of her work with disruptive schoolchildren.



REVIEW

Blazers, boots and blades

Style Wars. By Peter York. Sidgwick & Jackson £4.95.

Peter York's collected essays came out in hardback three years ago, and were greeted with almost universally patronizing reviews. York was dismissed as a salon observer, a cut-price, British version of Tom Wolfe; the essays (most of which had appeared in *Harpers & Queen*) were called shallow, gimmicky, a glib catalogue of surface detail. The reviews maintained a cool, rather weary tone but a violent, unfocused resentment pulsed beneath the surface - York had got to them. The final verdict was that York was over-rated. This for a writer who has never been granted any cultural or critical respectability at all.

There was no rush to issue *Style Wars* in paperback. Then last year Peter York and Ann Barr, the features editor of *Harpers & Queen*, brought out *The Sloane Ranger's Handbook*. This was a much expanded version of York's most celebrated essay on the Sloane Rangers, those County girls in their navy blue uniform - Hermes scarves and good shoes - who provide a cavalry regiment against New Money, New Values, Euro-culture and the loss of standards. The original affectionate but lethally accurate observations were re-worked on the model of America's *The Preppy Handbook*. Now it was more than social analysis: it told you how to be one. Coinciding with the cult of Princess Di, the Sloanes' reigning deity, it dug into the best seller list, and stayed there. A paperback edition of *Style Wars* followed. The reviews said that not only was Peter York over-rated, he was over-exposed: reviewers' language for successful.

York's manner is a subtly exaggerated, faintly parodic version of upper-class mannerisms, and it contains a camp ambiguity: does he mean it, where does he stand? The antagonisms he arouses are very much class antagonisms. He is the thinking representative of *Harpers & Queen*. As such he is in touch with very high and very low style, and innately hostile to (and resented by) middle class, middle brow taste. He is therefore natural enemies with both the BBC and Sunday papers media set: what he would define as the Oxbridge, sixties made-it, Habitat brigade.

No British journalist has understood the workings of style as acutely as Peter York: it is his fundamental strength, and potential weakness. Every other commentator in the seventies confused style with fashion, which is something to do with changing hemlines, and irrelevant now. Style in the seventies meant life-style: dreams, aspirations, self-definitions. It was a period when surface detail acquired implications - while remaining surface - and when social conflicts were acted out in the style wars between the Sloane's blazers, the skinhead's Doc Marten boots, punk's razor

blades and macho gay's leathers. Style then was a serious business, but it was style and operated that way; it didn't change anything. As York puts it, the Marxist definition of cultural hegemony, culture imposed from above, was "shot to bits". Style "became a weapon to forge your own legend", seemingly on your own terms, and yet it didn't alter the status quo. "The inequalities of money, power and life-chances showed no sign of going away but the expectations frothed and bubbled quite uncontrollably." York is the British heir to Tom Wolfe, who in the sixties was dismissed in similar terms. However, Wolfe's essays dealt with the influx of new money on a prosperous, wide open society dedicated to the pursuit of happiness. New money in Britain has only trickled through, in a society where class divisions and class fantasies are still dominant. The best essays in this collection therefore focus on the tensions between old pre-war certainties and the arrivistes. Specifically the war between the Sloane Rangers and the Mayfair Mercenaries, pretty suburban girls who acquire blonde streaks, a sun tan, designer luggage and a career out of being friends with upper-class men. York's description of a Mayfair Merc adrift at a country house weekend "sitting at the end of a large room on a sofa, flicking through magazines, waiting" is more than clever; there is a genuine sympathy for those modern Becky Sharps whose motto is "No loyalty given, or expected".

The group profiles work best. Like "Them" York's description of those art school aesthetes whose life is taste: "they wear their room, eat their art". Everything is a concept for Them, even sex. "They consider sex middle-brow. It doesn't get much airtime

with them. They would prefer to read funny 1950s pornography with those wonderful pictures." The other essays are catalogues of rock styles and other cultural trends; brilliant in their detail, they will suffer as time goes on and the references become more obscure. However, his general observations will still be illuminating: punk as a vehicle for middle class fantasy, macho gays as a target for market research. And York should be given credit as the only journalist who really understood punk, and the only reporter over 30 who understood, or bothered to read the music press.

There are serious dangers in style writing, as seen in the fate of Tom Wolfe. Having given such a deadly analysis of the little hypocrisies of Radical Chic, Wolfe has emerged in the eighties as a charter member of the New Right: friends with William F. Buckley, tea with the Reagans. His attack on liberal style was an attack on liberalism, all along. But it is unlikely that Peter York will make the same lurch to the Right, even if aesthetics make him blind to middle-brow virtues - snobbish, in fact. I suspect that York's values, once located, come down to old-fashioned middle class ideals of Standards and Decency and Common Sense. No hanging and flogging, no Militant Tendency. However, as attitudes harden I doubt whether he will ever find quite such a perfect moment as the seventies again. His only serious error of analysis was of Margaret Thatcher's hair style: he mistook the Boadicea look for a bid for greater accessibility. The "Style Wars" are acquiring a nostalgic appeal; the new militancy is for real.

Mary Harron

Exploring images

Robin Buss visits the National Museum of Photography, Film and Television in Bradford



A recent issue of *Screen* (March/April 1983) carried the draft proposals of a working party from the Society for Education in Film and Television under the confident title: "What every 16-year-old should know about the mass media". It may be some time before we can take it for granted that even a majority of 16-year-olds will have been introduced to such concepts as the forms and conventions of the media and the way in which they influence perceptions and attitudes, as well as the technical means by which they convey information; but the recent opening of the National Museum of Photography, Film and Television in Bradford is a significant step towards that aim.

The museum is certain to become an important resource for anyone teaching photography or film and media studies. Less restricted than most by the need to conserve a particular collection of materials, almost everything it has to offer is up front, in resources and displays designed to instruct rather than to show off trophies. Its main showpiece is the IMAX cinema, dwarfing its audience of 340 in front of what looks like (and is) the largest screen in Britain. But even here the miracle of 70mm film is partly demystified by a projection room which visitors will be invited to see in operation, and the screen will be used for conventional film or slide shows as well as for demonstrating the spectacular effects of the IMAX system.

For the moment, in the first phase of development, photography occupies most of the gallery space surrounding the cinema. The displays explore different facets of the medium,

from the evolution of photographic techniques to their scientific applications and social implications, including the development and impact of photo-journalism. The idea is to stimulate awareness rather than to convey facts. Written information is kept to a minimum and there are lavish reconstructions of a nineteenth-century photographer's studio, contrasted with one from the thirties, to suggest differences in approach to portrait photography. The exhibition on photo-journalism makes similar use of models and reconstructions to illustrate the steps by which images arrive on the printed page and emphasizing the factors, such as reader expectation, which influence the editor's choice. This section, which also touches on the history of photo-journalism, summarizes the museum's aim: to cover, as far as possible, all the various aspects of the subject, from technical processes to understanding of the ways in which images can be manipulated.

The galleries are on 11 different levels around the cinema and it is not always easy to find one's way around them; but in some respects, the building is ideal. Its single glass eye looks out under concrete lids over the centre of Bradford from a hill surveying the town hall, the local headquarters of the West Yorkshire police and, in one corner, the Alhambra Theatre. Part of this façade has been adapted as a camera obscura, so that visitors will be able to admire the reflection of this panorama on the opposite wall, as well as viewing it direct from the coffee bar or the foyer. The camera obscura functions as an amusing toy, capable of being exploited for

more serious ends - which was precisely the role of the camera obscura when it was first discovered, and might serve to define the educational potential of the museum as a whole.

Like most museums, this one will provide entertainment for the casual visitor, but will only achieve its real ends if people are prepared to investigate more fully what it has to offer. A school party or other organized group will get much more out of the displays if they have had some advance preparation and can fit what they see into the context of a particular syllabus, whether it relates directly to media studies, or to such areas as science and history. One of the most interesting features of the museum is the fact that it has two suites of studios, one consisting of darkrooms and photographic workshops (which can double as lecture rooms), the other of video workshops with a control room and equipped with cameras and other material, which can be made available to groups of visitors. I was impressed by the enthusiasm of the education department and they seem willing not only to provide technical expertise, but also to accept suggestions on the way in which these facilities might be used.

In the morning, the museum is open only to group visitors and obviously there is no point in them arriving unannounced and unprepared. The studios have to be booked and it is a good idea for the group leaders or teachers to make a preliminary visit to find out what is available and to discuss their plans with the staff of the museum. It is here, rather than in the static displays of colour photographs and plaster

models, that the museum will achieve its real purpose of bringing awareness of the ways in which the visual media influence our perception of reality, allowing students to experience the situations in which the product is made.

Londoners, who learn as soon as they can sit up in their push-chairs that museums are in South Kensington, may balk at the idea of having to go to Bradford to see this one. If it is any consolation, it has links with the Science Museum (which is in South Ken), is situated near the M1 and lies only a few minutes' walk from the British Rail station. As it happens, Bradford and Leeds have historical associations with the development of photography in this country and the museum will provide a venue for exhibitions, like the temporary exhibition currently on show of portraits by Karsh of Ottawa, which might otherwise not have ventured to the Midlands. It also houses the *Herald* archive, which will be made available to students. Most of all, it offers teachers in the relevant fields a resource which they are likely to find indispensable, even if they have to travel to make use of it.

The museum is open Tuesday to Sunday (closed Mondays) from 12.00 to 8.00pm and in the morning from 10.00am by arrangement for organized groups. It is free (except for the cinema). The studios and guided tours can be booked through the Education Unit (tel: Bradford 723347) and teachers or group leaders are advised that they should make a preliminary visit to discuss arrangements. Portraits of Peter Lorre and Joan Crawford by Karsh of Ottawa

ARTS

Still and small worlds



Still Life (Greek Landscape) 1931-6

Ben Nicholson: The Years of Experiment 1919-39. Kettle's Yard, Cambridge until August 29, Carwright Hall, Bradford September 10-October 9, Royal Museum, Canterbury October 24-November 26, City Museum and Art Gallery, Plymouth December 3-January 8 1984.

The generally held opinion that Ben Nicholson's career up to the Second World War was a determined progression towards the total abstraction of the famous white reliefs is convincingly challenged by Jeremy Lewison, author of this exhibition and its catalogue. With fewer than sixty works from three decades of often prolific output, he shows an artist of increasingly deep convictions, eager and able to integrate influences from a diversity of sources; early Italian and other primitive art, Matisse, Cubism, Surrealism, the sophisticated belle-painting of his father, William, and the naive images of Alfred Wallis.

However abstract the result, art for Nicholson was never non-referential. He insisted that the blue and khaki rectangle in the top left-hand corner of one of his earliest, apparently non-figurative paintings,

"Trout" (1924), represented a striped jug in his father's collection of still-life objects, and nowadays no one doubts that the series of white reliefs done between 1933-37 are anything but the emblematic statement of contemporary utopian ideals; a pure, cleanly-constructed art for a healthy, well-organized society.

But these rather chilly, even clinical, pieces were never sufficient. Throughout his life Nicholson painted still-lives and landscapes, many with directly autobiographical references. One of these, "Christmas Night" (1930), is outstanding. Ostensibly a conventional interior, it draws a bedroom, its mirror-reflection and a view of the garden so close to the picture surface that the different spatial positions of the cot, donkey and church unite to form a domestic interpretation of the Nativity theme.

In the year that Nicholson carved his first relief, he also painted "Composition in Black and White", an upright blackboard image of characteristically overlapping planes where chalky rubbing and incised line suggest the shadowy existence of a still-life, a musical instrument and even a female body but never quite represent any of these. It shows how successfully he could absorb aspects of biomorphic Surrealism without ever departing from his own essentially constructive approach. For the scraped, cut, carved and painted panels are so tangibly real that we know that they must have come from the carpenter's bench rather than the psychoanalyst's couch.

Nicholson's craftsmanship and technical virtuosity are admirable. From the very competent conventionalism of the early still-life, "The Red Neckline" (1916-19), through the foamy impasto and scumbling of the seascapes, "Dymchurch" (1923)

and "Porthmeor Beach, St Ives" (1928), to their union in the complex composition and refined texture of "Still-Life (Greek Landscape)" (1931-36), he is always in control. Endowed with poetic insight and a gentle wit, he is a master of the visual play as the reciprocal images of profiled head and decanter in "Design" (1933) reveal. If a meta-physical ambition motivated Nicholson in the white reliefs, hum-drum existence could serve just as well. The tiny "Bus Ticket" (1933) humorously transforms the journey from Tottenham Court Road to Camden Town.



Hans Holbein: Anne of Cleves 1539

Artists of The Tudor Court: The Portrait Miniature Rediscovered 1520-1620. Victoria and Albert Museum until November 6.

The portrait miniature is England's unique contribution to the European Renaissance but its popularity and widespread reproduction today is a contradiction of its once intensely private art. Kept in cases to conceal the foamy impasto and scumbling of the seascapes, "Dymchurch" (1923)

effects of light, they were regarded as precious images and treated accordingly.

In origin a courtly art, many are richly coloured, lustrous and as elaborately designed as a piece of jewellery. Most of them are no bigger than a pendant and in Levina Teerline's portrait of Catherine Grey, we see the young mother wearing one as such. Teerline served as a gentlewoman to Mary I and Elizabeth before she practised as an "artificer" and it was she who probably taught Nicholas Hilliard the meticulous technique.

The son of a goldsmith and appropriately one himself, Hilliard is the most celebrated English miniaturist, the one most closely associated with Elizabeth's court. His famous portraits of the queen and many more are collected together here but ironically it was he, never the holder of a royal post, who set up shop off Fleet Street and began to paint anyone who could afford to pay. Isaac Oliver succeeded him in this but in a very different way. Where Hilliard is almost medieval in his linear, ornamental style, Oliver is a man of the Renaissance, more preoccupied with volume and space. Holbein had introduced these qualities into the miniature but never with the same degree of physical presence.

Hilliard, Holbein and Oliver are well-known, but this exhibition, the outcome of a decade of research, presents us with many other, almost unknown, artists too. Lucas Hornebolte, Rowland Lockey and Levina Teerline are given substantial representation and all are shown in the context of their other work and of the portrait as a whole. Well-documented and sparsely displayed, it is the finest exhibition of its kind we have had so far.

Michael Clarke

Team up

Gregory's Girl.
Havering Youth Theatre.

You'll know the story if you've seen the film. *Gregory's Girl* is the one about the lanky goalie who falls head-over-heels in love with one of his team. She's a girl though, as he tells his mates in a domestic science lesson. Equal opportunities rule - or rather they don't, for the siren-siren knocks spots off poor Gregory in every department, on and off the field.

It's a contemporary school love-story, with only four adult parts. As such, or course, it is just about perfect for school and youth theatre use. This was largely borne out by Havering Youth Theatre's production at the Queen's Theatre, Hornchurch. Largely, because although classroom scenes can be padded out with as many extras as there are available, asking 16-year-olds to play naturalistic 16-year-olds is asking a lot. It seems childish to say too much, but some of the acting did become dead and declamatory, having (as one might say) between what was on the page and what might spring naturally to the actors' lips.

On the other hand, this was an ambitious production, economically staged and, for those who have not yet done their bit for the British film industry by going to see it, a seductive taste of what lies in store in Bill Forsyth's film. The performances of Sharon Burt as Gregory's girl Dorothy and Geoffrey Burgess (who apparently had to take over the part of the lad himself at very short notice) were especially convincing. They at least kept the school context in mind; when they were on it was believable - a Kingswood rather than the secondary mod which the cinema created for Kes.

Hugh David

Germanic

Die Dreigeschener.
Maximilian-Kolbe-Gymnasium
at Houghton Regis Upper School.

It is an unusual experience to see *The Threepenny Opera* performed by a school, to see *Die Dreigeschener* in the original German is probably unique. This occurred as the result of a cultural exchange between the two schools; Houghton Regis took their production of *Godspell* (reviewed April 1) to the Maximilian-Kolbe-Gymnasium in the Easter holidays.

Godspell was seen by audiences of more than 800 in Germany and was apparently rapturously received. Its use of dance and mime and familiar story no doubt helped to overcome the language barrier, in any case not comparably such a hurdle to Germans. The music, of course, is on an equal footing in either country although Weill's sophisticated and subtle rhythms have a less direct if more insidious appeal. It was remarkable that the Brecht play attracted an audience of some 250 at Houghton Regis. A high proportion of the audience were of school age and they sat for three and a half hours on a sultry night without sign of wiling and showed their enthusiastic appreciation at the end.

The production was set loosely in the twenties rather than in the late nineteenth century and used the minimum of visual effects. Staging and acting were casual and informal, which in the circumstances probably helped to keep the audience in touch with the performance. The difficult music was effectively played by an orchestra of 14 and the songs were attacked with confidence. Apart from the Ballad of Mac the Knife and Pirate Jenny, Weill saved his best songs for the play, discovered by Brecht, *Happy End*. It is also a loss that Brecht's so-called "school

operas" are more didactic than appealing despite music by Weill, Hindemith and Eisler. However, the actresses playing Polly and Lucy injected real life into their Jealousy Duet, and the actor playing Peachum controlled the plot admirably.

It is disconcerting that what was a *succès de scandale* in 1928 should appear so innocuous when performed by young players in 1983: even the chorus of whores belied their erotic mini-gear. But then, *Goodbye Berlin* has suffered the same mollification in *Cabaret*.

Robin Rook

Bible boogy

Daniel.
Wrekin College, Shropshire.

How many dead rock operas lie scattered over the last 36 years, their bones whitening to a composite memory of syncretized rhythms, swaying hips and bleeping microphones? In spite of the passing of two decades, the miracle of success survives; publishers' dustbins are daily lined with fresh penned Bible-based boogies that range from Adam and Eve to the Book of Revelation. Wrekin College's *Daniel* was mainstream material - straight from the Rice/Lloyd-Webber brigade. This means traditional jazz, *Come Dancing* numbers together with late sixties' swing.

Old School nuttiness is equally in order: "Babylon Five-Ninety BC" is described in the chorus as "really rather fun" and Richard Kitchen's libretto is slick and often witty - but not always so. The score, by Paul Fincham, has first rate moments. "Nebuchadnezzar's Dream" is a breezy ragtime number, delivered with impressive style by Simon Medland, and there is a lyrical "Daniel" theme, rising like Faith or a whining powder jingle. I

also enjoyed Belshazzar's Feast (Fincham, not Walton) - a very groovy do. What *Daniel* lacks is the skill to surprise. The Lion's den itself was pretty banal. Not everyone managed the crammed semiquavers and Daniel had some trouble with his bottom notes. But it's good to have something that is eminently singable, easy to perform and generally unflawed. There is not such a lot of it available.

Peter Fanning

Day out

Way Out, Day Out. By Carol Marshall and Roger Farrington.
Pikemere County Primary School, Alsager.

Within the frame of a PTA outing, this new home-bred musical involves two loosely connected stories: mutual distrust between parents and teachers develops among the adults while the children become acquainted with a group of benignly rational aliens called Zusterflukes.

The two adult groups might as well be cultures alien to each other, so divided are they on everything from manners to the importance of semicolons. As the children teach the space visitors about human feelings, their elders overcome antagonisms, combining in a concert to raise money for a school photocopier.

Dramatically, the show loses impact here, becoming a diversion of revue turns. But the theme of cooperation, the rhythmically lively songs and optimistic tone all express the intention involved in creating the production: well over 50 pupils, parents and teachers took part, with some help from Alsager Comprehensive, and the result was more valuable in creating understanding and sympathies than a hundred formal meetings over coffee.

Timothy Ramsden



Strip ease

Pink Dress Comics
Cockpit Theatre Community Arts Department.

Churlish maybe, but also inevitable and very necessary, that someone examines and questions the basis on which Manpower Services Commission schemes operate. Last year *Telephone Skills*, a play by Keith Knowles of the ILEA's Cockpit Theatre Community Arts Department did just that. Now the Cockpit have produced the complete text of the show, together with that of *The Pink Dress*, a play devised by the Bros. Ceptix, a MSC company based at the theatre, in comic strip form. More demanding reading than the *Beano*, the two books are the first in a planned series of Pink Dress Comics. Future issues will contain the texts of other Cockpit YOP and Community Arts productions.

Available from the Cockpit Theatre and Arts Workshop, Gateforth Street, Marylebone, London NW8, price 75p each.

HD

Shake-up

A Midsummer Night's Dream.
The Drayton School.

The cast of 11 to 16-year-olds gave themselves and their production team rousing applause at the end of this show, perhaps genuinely surprised that this initiation into Shakespeare had actually been fun. *A Midsummer Night's Dream* makes an appropriate starting point with its rather thin plot, some romantic interest, plenty of scope for laughs and some magic thrown in.

For this multi-ethnic comprehensive just on the border of inner London, the production was something of an experiment. Some of the children had unexpectedly been keen to read Shakespeare, and it was decided to mount a fairly conventional production in the hope of stimulating further interest, though on the face of it, the themes and language of the play could hardly have been any less relevant to the children's own lives.

Thankfully, they didn't attempt to update any of the language but some of the court scenes and longer speeches were cut. Not unexpectedly it was an uneven performance, with the highlights being provided by the youngest members of the cast. The neatly choreographed fairies and particularly the mechanicals (including a diminutive and bossy Peter Quince and an even smaller Flute) were in danger of stealing the show.

Christopher Denvir

Next week

David Self talks to Tim Thomas, fellow in theatre studies at Lancaster University. Frank Cofield reviews *Young People in the 80s*.

ARTS

Landscape lessons

Another Time, Another Place.
Gate Cinema, Notting Hill (15)

The meticulously composed, often static landscapes supply more than the setting for Michael Radford's film; they convey much of its meaning. The camera rests on empty skies, sweeping coastline and expanses of ripe corn, the screen is bisected by a horizon bounded by the crest of the next hill, the fields are dotted with figures reaping or ploughing or sowing. For those who inhabit this corner of north-east Scotland, the landscape, with its beauty and its limitations, is the condition of their lives and the outside world communicates its existence fully, with the arrival of letters, the passage of a stray bomber or the billeting of three Italian POWs on the small farming community.

Lovely though it is, the countryside effectively holds in its inhabitants. There is no need for barbed wire to contain the prisoners who,

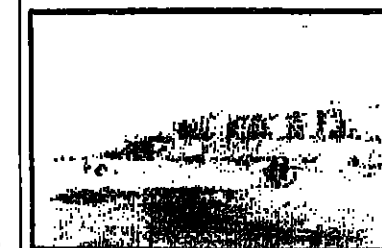
like their Scots hosts, cannot escape beyond the shoreline or the brow of the hill. Janie (Phyllis Logan) cleans for the prisoners, shows them how to work the Tilly lamp and cares for them in their plight. In doing so, she discovers what before she had realized only momentarily when dancing or daydreaming: that she is also a prisoner, unfulfilled in her marriage and in a life regulated by work and by the changing seasons.

The tragedy is that, unlike the Italians, she is not exiled merely for the duration. Her husband is not an unkind man, a trifle mean perhaps, since he will not buy her a bicycle to go into town when there is a bus once a month, an incompetent lover and insensitive to her needs. He does realize that the Italians, whom everyone else considers as cheap labour, have awakened her but he can afford to wait, knowing that she has no escape. Phyllis Logan conveys all the poignancy of Janie's situation as she tests the confines of her world, her shy curiosity about the exotic intruders and her repres-

sed vivacity which delights them, though her compatriots regard it with amused indulgence or faint disapproval. She tries out a few words of Italian and asks about their families, their religion and their pin-up of Alida Valli. She is only half aware that they arouse her sexually and in the end it is pity for Luigi (Giovanni Mauriello), whose letter from home never arrives, that brings her to his arms.

The outcome is inevitable and the ending, though abrupt, suggests the price demanded by Janie's community for its willingness to forgive. The theme is not new, any more than the evocation of a place in wartime barely touched by war. The film is well-acted and beautiful to look at, directed with an almost perfect sense of pace. There is no moralizing, just a hard lesson which is implicit as much in the landscape as in the outlook of those who inhabit it.

Robin Buss



Blackpool Beach

City artist

David Cox Exhibition.
Birmingham Art Gallery.

A major exhibition opened at Birmingham Art Gallery on July 26, of works by the City's most famous artist, the eighteenth century painter, David Cox. It has been mounted to mark the bi-centenary of his birth.

Cox was regarded by contemporary critics as second only to Constable, (seven years his junior), in his depiction of landscapes and he has remained most noted as a water colourist. His greatest works, many of them based on the landscapes of North Wales, were executed from his home in the Birmingham suburb of Harborne where he settled in 1841 until his death.

For this exhibition of 150 oils, watercolours and engravings, the Art Gallery has added to its own extensive collection of Cox's work with loans from other public galleries and private collections. The exhibition presents the most comprehensive twentieth century view of this artist's work and after its run at Birmingham (until October 14), it will be on show at the Victoria and Albert Museum from November 9-January 8.

Ann FitzGerald

Horowitz

At those moments when he has married his virtuosic virtuosity with true inwardness of insight - and such moments are, though increasingly uncommon, still overwhelming when they arrive - Vladimir Horowitz has played the piano like a very god. The many occasions when he was proved a rather less than godlike human being are amply documented in this long and widely researched biography.

For all its devastating candour, it is an artist Lisztian not only in technique but in egotism, prickliness and vanity as well, moments nevertheless to preserve a full sense of his towering if intermittent gifts at the actual keyboard. In his performances as in his life, there have been quite a few wrong notes, but, in the overall expressive triumph, they seem not to matter very much. Glenn Plaskin's able and sympathetic study, *Horowitz* (Macdonald £14.95), is supplemented with a comprehensive Discography and Repertory List.

Martin Fagg

Good and gay

Framed Youth - Revenge of the Teenage Perv. 50 minutes. VHS or Betamax. Albany Video, The Albany, Douglas Way, London SE8. Sale price negotiable, hire £15. Project members available for discussion groups. An English Madam. By Paul Bailey. Fontana £1.50. 0 00 636489 6.

"They think it's just about sex all the time", says one of the guys in *Framed Youth*. "They don't think we do anything else." "They" means us, the heterosexual establishment, and young homosexuals of both sexes made this video to set us right. Better than the average access programme, more adventurous than most trigger films (which are made with the intention of startling discussion) *Framed Youth* nevertheless incorporates some of the mistakes of both.

The youths who have been framed talk about how they found they were gay, about being beaten up, about rows with their parents. Sometimes they do direct interviews in which they try to lead the conversation too much. There are a good many seventies-style freeze-frame sequences, stills with voice overs, and a convention of showing bits of the "technical and editorial processes". This means they let the microphones swing into shot sometimes, and film the sound technician switching the switches.

But despite its amateurishness (unhelpful, even if deliberate) *Framed Youth* has a lot to offer. It's serious without being martyred, imaginative, sometimes excellent to

look at, and the music's good. For its intended purpose it should do very well, as long as whoever shows it stops it very often to allow for chats and to prevent boredom setting in. Maybe long-windedness was what they meant by the word "revenge" in the subtitle.

Boredom is never a problem when reading about Cynthia Payne, the celebrated madame who shot to fame in 1979, after which the words "Treasures from Norfolk Churches", spoken without a snigger. Readers with four-year long memories will recall that luncheon vouchers were currency in Cynthia's brothel.

An *English Madam* is now in paperback and is riveting reading for anyone who ever suspected that Western civilization isn't all it makes itself out to be. Who would have ever connected bank managers, solicitors, vicars or politicians with mud, whips, slaves or stocks, for heaven's sake? Well, now we have proof.

Paul Bailey makes no real attempt to explain how Cynthia's own extraordinary sexuality evolved but he does give a fair amount of space to the hypocrisy surrounding sex in general and prostitution in particular. Like many writers about vice (cf *The Godfather*) he gets carried away by sympathy for its perpetrators. But he makes very strong points about the main point: that all those pillars of society got off, while Mme Cyn served six months and paid about £4,000 in fines and costs.

Frances Farrer

First steps

London City Ballet.
Mercury Theatre, Colchester.

The twin influences of television and the Princess of Wales (London City Ballet's brand-new patron) are encouraging interest in dance in all its forms. Of the young people who gathered at the Mercury for an informal chat with Heather Knight, LCB's General Manager, and Nicola Lawson, one of the dancers, a few had studied classical ballet, most had seen it, and all were fans of *Fame*.

Later this year LCB will be developing a full-blooded education programme - suggested and sponsored by British Petroleum - taking dancers into schools and enticing new audiences into specially-devised matinees. In the meantime, these relaxed question-and-answer sessions, where visitors can eavesdrop on the company at work, are the

first steps towards the more ambitious BP-sponsored series.

Of great value here was the insight into daily life of a dancer on tour. LCB's guards seemed already aware of the hard grind of training, the unbreakable cycle of class-rehearsal-performance and the limited career-expectancy, but their imaginations were caught by detail: how to break down point shoes on floors, walls and door-hinges (moral: never have a dancer as a house-guest) or how difficult it is for the male dancer to steady a spinning ballerina - a point demonstrated by Nicola and one of the regrettably few boys present.

J B

Between now and the end of September, London City Ballet will be taking Swan Lake to Norwich, Reading, Taunton, Peterborough, Tunbridge Wells, Rickmansworth, Woking and Poole.



This sweet smiling wooden figure, with its gentle reminder to generosity is the seventeenth century poor box from St Mary, Watton and is part of an exhibition at the University of East Anglia, Norwich, until August 28.

Treasures from Norfolk Churches, with 127 artefacts, relates to themes of Christian significance that begin with the baptismal font and conclude with a wooden bier that transported the uncoffined corpse to the grave.

Both visually and aurally, a dignified exhibition, it is attracting many school parties and for these worksheets are available as are 15 part foldered projects, edited by Lucy Care and selling for £2.75 each.

Ray Rushton

Leading lights

Havallan Cheese Party.
The 1983 Cambridge Footlights Revue. Oxford Playhouse.

The cast of the centenary Footlights revue have provided themselves with comic biographies in the programme. Of Neil Mullarkey we learn "Neil wants to be a really radical alternative comedian, but his Mum says he should get a proper job". And, indeed, his performing style shows traces of *The Young Ones* while the others remain faithful to *Not the Nine O'Clock News*. But is it possible, in the age of "really radical alternative comedy" and dub poetry for Cambridge students to maintain their sovereignty over British satire? The Footlights cast showed no doubts about that.

The presentation is not as snappy as it could be (most of the sketches go on too long, and few end well), and the team work is less polished than the individual spots, but the show maintains a high standard of invention and slyly accurate observation. Many of the more successful pieces were media spoofs - a grotesque medallion singer flinging his sweaty hankie into the audience, a star of the silent screen elaborately miming his way through breakfast, a producer berating the writer who has novelized a science fiction film by simply going to the cinema and writing an account of his experience - but there was also some attempt to cope with less amusing topics: "Greenham Common! The place looks as though a bomb's hit it."

Go, if for nothing else, for Norwenna Banks's headscarfed county lady's riotous monologue, and for the best of the team efforts, a James Bond take-off in which Bond attempts to rescue "the lovely but treacherous Miss Night-Nurse" from a fitfully oriental villain who has "locked her up in a small metalbox with barely enough clothes to survive".

Neil Philip

Who's in, who's out

Henry VIII.
Royal Shakespeare Theatre, Stratford-upon-Avon.

The Turn of the Screw. By Benjamin Britten.
Midlands Arts Centre, Birmingham.

Henry VIII is not the most riveting of Shakespeare's plays. The structure is episodic and most of the main roles are glorified cameos. The Prologue says it all: "... in a moment, sec / How soon this mightiness meets misery." We are concerned not with heroes and villains, nor with morality versus pragmatism in government, but with the precariousness of power and favour (Lear's "who loses and who wins; who's in, who's out"). One after another lords, queens and prelates come to dust, with lofty rhetoric and stoical dignity: Buckingham, Katherine, Wolsey, Cranmer skirts it this time around and we all know Anne Bullen's soon for the chop.

Howard Davies's production repairs the play's occasional longueries in the set speeches and set scenes: Gemma Jones's noble Katherine donning the jurisdiction of the court; John Thaw's intelligent Wolsey accepting his ruin with grace; the strange and dangerous dance at York Place; the elegiac domestic scene at Kimbolton where the dying queen is visited by old friends and new visitors.

Henry himself is an enigma and Richard Griffiths plays him self-effacingly. He says little, allowing debate to resolve itself around him and then reacting to the outcome. Characteristically he can be found slumped, silently and mildly depressive. When he does speak he has the naturalistic actor's gift for rethinking a line part way through.

Jill Burrows

BOOKS

Focus on perception

Cyril Connolly: Journal and Memoir. By David Pryce-Jones. Collins £12.50. 0 00 216546 5.

Journals are seldom works of art; but then they are seldom intended to be. The journal that Cyril Connolly kept between 1928 and 1937 is an exception, and an intentional one. There are few day-to-day entries; for the most part it is an accumulation of notes, vignettes, aphorisms, lists – rather like an early draft for Connolly's masterpiece *The Unquiet Grave*. This kind of journal form was ideal for Connolly, who was too self-absorbed to be a natural writer of fiction and too much of a perfectionist to attempt anything on a large scale. "To extract the greatest possible value from one's own life," this depends hardly at all on the nature of one's experience so much as on the quality of the instrument used to perceive it – the senses or the mind. Connolly set this down in his journal as an ideal, and he took care to keep his own instrument keen and polished, as it focused with deadly accuracy on the world around him.

To describe the world as he experienced it, with the intelligence and wit

that were his natural gifts, was his vocation; though he was constantly reproaching himself for not being something else altogether: a great creative writer. He could not be that, as he knew, not just because of his celebrated laziness, which is not necessarily a barrier to great art, eg. Debussy, Baudelaire; "all perfectionists are notoriously lazy" (*Enemies of Prometheus*). Nor just because of his confessed parasitism: "I can't write without the stimulus of something already written – old articles of my own, peoples' notebooks, or literary magazines." Art that feeds on art is a twentieth-century commonplace. Rather he had, finally, no compelling vision, no sustained capacity to invent. He knew the recipe for great art and had most of the ingredients, but the stove wouldn't light.

So we have to deny Connolly the first rank. Meanwhile this journal, like all his writing, is a delight to read. Just occasionally the tone is too self-consciously clever, and in a few places it becomes tedious because too private: shorthand notes and lists of friends and acquaintances that can be of interest only to Bloomsbury groupies. At the centre of the journal is Connolly's account of meeting and falling in love with his first wife, which he heads

"True story of Jean and Cyril". Whether or not it is that, it is a passage of remarkable candour.

David Pryce-Jones has edited the journal scrupulously (a sign of the times: all the Greek and Latin quotations are translated and identified – even the simplest Latin tags – though the French and Spanish ones are not) and enclosed it within a short biography. Mr Pryce-Jones writes with sympathy, in a style that is both unassuming and elegant. His opening chapters are a valuable gloss on Connolly's own evocation of his boyhood in *Enemies of Prometheus*. He questions the accuracy of Connolly's diatribe against his preparatory school, and adds considerably to the description of his Eton years with excerpts from school reports, letters, and reminiscences of contemporaries. Connolly's love-hate for Eton, which he felt had both made him and maimed him, is – perhaps of necessity in the context – not explored at any length by Mr Pryce-Jones, who is also an Etonian. It could be the subject of a book in itself.

In a book almost entirely free from printing errors it is a pity that there is a line missing at the top of page 283.

David Matthews

Paperbacks

Battle of words

Writing in a War. Edited by Ronald Blythe. Penguin £2.50. Where are the war poets? asked the TLS in 1940. Blythe calls them up but their number is a feeble testament to the memory of Brooke, Owen and Sassoon. Essays and short stories herald the age of guilt and angry young men.

The Kaiser's Battle. By Martin Middlebrook. Penguin £4.49. Eyewitness accounts, painstakingly pieced together, trace the horror of Wilhelm II's last desperate throw before the generals dumped him. As with The First Day on the Somme there's no need for literary embroidery.

The First of the Few. By Denis Winter. Penguin £2.95. A behind-the-scenes guide to life – and death – as a First World War pilot. Original sources contribute to a convincing and comprehensive account. On the dry side.

Sagittarius Rising. By Cecil Lewis. Penguin £2.50. A first-hand account of derring-do in machines of wood, wire and hope above the trenches. The plodders won the war, the likes of Lewis gave it some style.

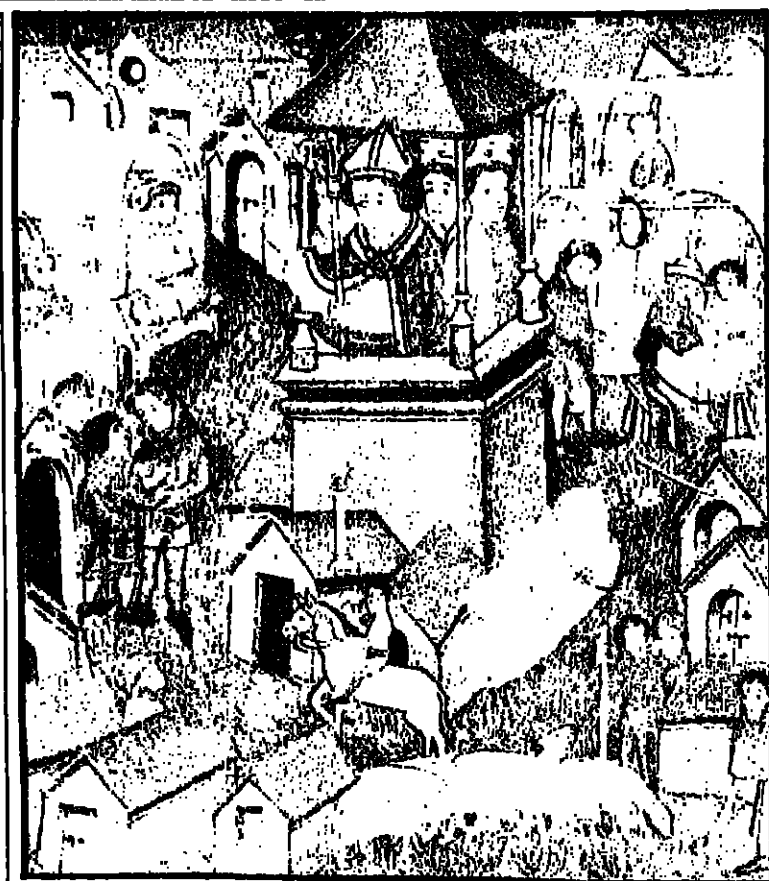
Uncommon Entrance. By Edward Bilshen. Hamish Hamilton £3.95. Busy, light anecdotal tale of the ups and downs of life as a schoolmaster at a prep school back in the 1940s. A young man grows up in more ways than one. Perhaps that's why he's so breathless.

A Cuck-handed War. By Edward Bilshen. Hamish Hamilton £3.95. Not everyone took up arms against Hitler. For a conscientious objector, the war was fought and won down on the farm. Stacks of colourful characters and no sermons. A cooler eye would have been more instructive.

Voices from the Great War. By Peter Vansittart. Penguin £2.95. A brilliant idea, brilliantly executed. The sights, sounds and stench of the wasteland come racing back in the words of kings, generals, poets and politicians. Indispensable anthology.

Six Armies in Normandy. By John Keegan. Penguin £3.50. Masterly account of the events leading up to D-Day, the establishment of the beachhead and the battles that led to the liberation of Paris. For once the debt to the Americans is acknowledged.

Nick Wood



Blessing the Lendit (June) fair at St Denis – an illustration from Donald Matthews' *Atlas of Medieval Europe* (Phaidon £17.50) which, with the aid of a unique collection of specially drawn maps, charts the major political and cultural changes over a period of a thousand years.

Politicians and peasants

Stranglehold on Africa. By René Dumont and Marie-France Mottin. Andre Deutsch. £14.95. 0 233 97471 7.

In the midst of the euphoria which accompanied the beginnings of Africa's formal political independence, René Dumont played Cassandra in his justly famous *Faisez l'Afrique*. Africa was not, as many then hoped, on the lower slopes of the sunny uplands to come he argued; greed, mismanagement, inappropriate technologies all conspired to waste a resource that was worsening rather than improving. *Stranglehold on Africa* revisits many of the themes he touched on 20 years ago and the essential message has not changed although the prognosis has become even more apocalyptic: the consumerism of the West continues to gobble world resources while self-serving local governments in the

South contentedly race their Mercedes down unnecessary motorways and meanwhile the peasants starve. Every indicator Dumont parades demonstrates that more and more of the rural poor will be afflicted by unacceptable levels of hunger, child-mortality and demeaning life styles. And, as Dumont is never slow to comment, it is not as though he had not warned the world of this impending horror.

Given the gravity of the propositions, it is entirely regrettable that Dumont's arguments are expressed as breathlessly as they are. There is little apparent reflection in this volume, fewer references and, throughout, respectable and important ideas are trivialized by inaccuracy, over-statement, confusion and repetition. The absence of passion in so much scholarly writing deadens it, but its over-abundance cheapens the message in this book. There is scarcely a page in which an important insight is not "over-killed" by

Magical Thought in Creative Writing. By Anne Wilson. Thimble Press, Station Road, South Woodchester, Glos. £10.95. 0 903355 09 4.

This book applies to individually created literature, the intriguing critical insights developed in the author's previous work, *Traditional Romance and Tale*. Central to her thinking is the idea that traditional stories should be seen as the creation of her heroes, like dreams. Such stories have no interest in the objective, rational world, but instead employ an intuitive logic in which thought is action: so that in the obstacle flight common to many tales, a comb dropped behind a fleeing couple becomes a forest, a mirror becomes a lake. This level of thought she defines as "magical".

Magical Thought in Creative Writing looks at works such as *Jane Eyre*, *The Lord of the Rings*, *The Wife of Bath's Tale* and *Hamlet* in the light of this theory. After drawing a distinction between magical or fantastic and imaginative art: "In a fantasy, we are concerned with the hero's mood, while, in imaginative art, we are concerned with the author's tone." This is a stimulating line of thought, and particularly in her discussion of *Hamlet* Anne Wilson has much to offer. She finds in the play "a dreamlike fragmentation of character and reiteration of theme" which are clues to its magical structure.

However, she rides her hobby horse hard, looking neither to right nor left. Her discussion of *Jane*

War paint

Colours of War. War Art 1939-45. By Alan Ross. Jonathan Cape £12.50. 0 224 02038 2

War usually means work for graphic artists, as recruitment posters, prints, badges, postcards, matchboxes and other carriers of propaganda become overnight a thriving industry. But for non-commercial artists, under the same conditions, the prospects are often dismal. To alleviate this situation the War Artists' Advisory Committee was set up in 1939 under the chairmanship of Sir Kenneth Clark. It not only gave certain artists full-time salaries for periods of six months but also bought and commissioned work, acquiring some 5,500 paintings over the next six years. During the war the National Gallery housed an ever-changing display of these pictures. Afterwards they became the property of the Imperial War Museum, while generous bequests were also made to provincial galleries and to similar institutions abroad. Alan Ross here

reproduces what he considers to be a representative selection of the best, thereby presenting us with war seen through artists' eyes.

Ross himself saw active service on the Arctic convoys and in his choice of artist tends to favour those who followed in the wake of the armed services. He writes at greater length about Eric Ravilious, Anthony Gross, Thomas Hennell and Albert Richards than he does about Henry Moore, though the latter's Shelter drawings at the time brought him national acclaim. More artists are illustrated than are dealt with in the text which is divided into brief biographical histories. These are enlivened by quotations from letters in which the artists describe conditions under which they worked. The result is much like a war-time journal, vivid and informal. It provides an excellent introduction to a subject which, however, deserves more intensive research and far greater critical investigation.

Jane Barton

Short run

All in a Day – Great Moments in Cricket. By Mihir Bose. Quartet Books £8.95.

With memories of last month's successful Cricket World Cup unlikely to abate for some time to come, the publication of Mihir Bose's history of one-day cricket could not have been better timed.

Mr Bose, cricket correspondent with *The Sunday Times*, fills a gap in cricket history which the game's statisticians have so far failed to plug by giving readers an analysis of 11 one-day records of the world's most prominent players.

The book is also written with a sense of humour and is easy to read. Since the author is an Indian, though, it is interesting to note his pessimism about his country's chances in the recently completed World Cup. He picks the West Indies as the favourites to retain the trophy. They were, of course, beaten by India in the final.

Richard Garner

Heroic deeds

Eyre, for instance, would benefit enormously from a little receptiveness to the work of other critics, such as David Lodge on the book's language. This blinkered approach weakens much of her argument about individual texts; her discussion of one of Andersen's most complex and compelling tales, "The Shadow", is particularly inadequate, confining itself to forcing a contrast between the story's "magical" and "imaginative" elements. She sounds rather proud announcing in her preface – echoed elsewhere – that "very few publications have directly assisted my research"; this isolation from the ideas of others seems to me a serious weakness in her book, and the source of some obscurity in her approach.

But the essential element of her theory, the idea of the hero or heroine of magical fiction as the author of the story, exploring conflicts of emotion in the psyche, is original and exciting. One thinks immediately of books which such a notion will illuminate: William Mayne's *A Game of Dark*, for instance, in which just such a concept of fantasy as the ad hoc creation of the hero is subtly embodied. Anne Wilson herself notes that Russell Hoban's *Riddley Walker* "captures precisely the magical level of thought". That level is the level of Riddley's "connections". It is not one on which Anne Wilson has been able to dwell without some loss of lucidity; but a measure of confusion and irritation is a small price to pay for a genuinely new and challenging way of thinking about literature.

Neil Philip

BOOKS

War and peace

Europe in Conflict: A History of Europe 1870-1980. By Alan Jamieson. Third edition. Hutchinson £3.75. 0 09 149301 3. Aspects of European History 1789-1980. By Stephen J. Lee. Methuen £11.95. 0 416 73170 8; £5.95. 0 416 73180 5.

The Risorgimento and the Unification of Italy. By Derek Beales. Longman £3.95. 0 582 49217 3. Weimar Germany and the Third Reich. By J. F. C. M. C. Stone. Heinemann Educational £1.95. 0 435 31161 1.

Russia in Revolution. By John Robertson. Oxford University Press £2.50. 0 19 913275 5.

Nineteenth Century Britain 1815-1914. By Anthony Wood. Second edition. Longman £5.25. 0 582 35310 6. The World since 1500: A Global History. By L. S. Stavrianos. Fourth edition. Prentice-Hall £17.05. 0 13 968164 7.

World History 1914-80. By Peter Neville. Heinemann Educational £3.95. 0 435 31670 2.

Picture the Past, 5. War, Welfare and Science. By Ron Sandford and L. E. Snellgrove. Longman £2.95. 0 582 22130 7.

Britain at War 1914-1919. By Craig Mair. John Murray £2.35. 0 195 3877 7.

War in the Far East. By Fiona Reynoldson. Heinemann Educational £1.80. 0 435 31882 9.

Good textbooks seldom fade away. Sustained by the steady loyalties and vested interests of A and O, a third of those appearing here are old

faithful sporting discreet touches of new make-up. Some, indeed, wear an attractively old-fashioned air, from before the days of documents and debates. Should we still look on Europe as a quaint, alien world swarming with uncouth foreigners? Cavour, Bismarck, Hitler and company, afflicted with such infantile disorders as nationalism, militarism, Marxism – how unlike the home life of our own Victorian statesmen. They were far too busy reforming parliament, rescuing climbing boys and inventing welfare states to bother with forging tricky alliances and waging war or revolution. Typically, Alan Jamieson's well-tried O level version of modern Europe relies on power-struggle both for its title and its linking theme, giving us sound narrative history with a clear pattern and no place for controversy or unorthodoxy. The nation-state is the non-nonsense basic unit, while cause and effect follow their cosy logical sequence. But after 1945, and more especially in the useful sketch of the 1960s and 70s, the story inevitably becomes scrappy. Sinister outside influences disrupt our continent's orderly ways: USA, Third World, even Britain upset Europe's isolation.

Stephen Lee's episodic version of Europe's past epitomises a level approach in contrast to O. In re-examining some of the issues that have been argued in many a sixth form, he reflects today's doubts and questioning, though his brief and purposeful essays are sometimes uncomfortably dogmatic. Among those outstanding for usefulness and originality are his surveys of the Crimean impact, of the Spanish Civil War, of Soviet economic policy.

One of Lee's slighter chapters deals with the perennially fascinating story of Italian unification. The

drama which absorbed Victorian spectators has ever since intrigued British scholars. Derek Beales, one of the more recent and most distinguished, adds a note on the continuing tale to the reprint of his 1971 anthology. I suspect that 99 will continue to read and profit from his shrewd and lively introductory account for every one who ploughs through the assorted documents. Both concentrate on the background, the Risorgimento, rather than on the violent drama of 1859-60, so the book both complements and summarizes Denis Mack Smith's *The Making of Italy* – with which, incidentally, it shares a weirdly ill-drawn map.

Two other off-recurring topics appear. J. F. C. M. C. Stone probes the related problems of why Weimar democracy failed and Nazi totalitarianism worked. Their treatment is admirably thorough, though such thoroughness only emphasises their deliberate omissions: just how did Nazis succeed at local level, and how did they actually come to power? On the issues they do explore, Corkery and Stone present their evidence in quotation and photograph vividly and efficiently. John Robertson's subject is even more familiar, and *Russia in Revolution* is a good, straightforward, well-illustrated narrative. The tale is a conventional one: how Tsarism's incompetence and dishonesty were highlighted by military disaster, and how its collapse gave place to a harsher regime. The story ends lamely as Stalin emerges; was that the end of the revolution, or was it counter-revolution?

On its more parochial stage Anthony Wood's *Nineteenth Century Britain* has held a leading place for nearly a quarter of a century. He comments briefly on the vast de-

velopments since 1960 "particularly at local level", and notes that in "social and economic aspects... a series of controversies has challenged many earlier assumptions." Most are briefly touched on in his text, but none disturb the smooth coherence of one of our clearest textbooks.

That confident, self-contained world, when British statesmen moulded everything to their liking, is long gone. Since 1917 or 1945 the world has been too much with us, full of Americans, ideologies, armaments and poverty. L. S. Stavrianos' impressive *Global History* of five hectic centuries sets in perspective the world to which we have so recently awakened. It takes off as "the western tip of Eurasia" produces a new type of dynamic, expansionist civilization, "governed by a lust and an opportunity for profit." Ranging confidently over his vast canvas, Professor Stavrianos doles out shocks and stimuli liberally, juggling with the enormous impact of the slave trade one moment, the nature of Third World revolutions the next. Here is breadth rather than depth; and perhaps it is regrettable that school history shows less and less inclination to follow this path.

Peter Neville's O level/CSE version of *World History* confines itself to familiar times, yet it too highlights our ignorance of, say, recent Latin American history. Breadth of interest here often produces scrappiness, and some national histories are no more than catalogues of fast-changing rulers. Emphasis is understandably upon the spectacular and violent, a telly-view of today's world. The news photographs underline the inadequacy and distorted emphasis of this kind of evidence, while their captioning is

sometimes wrong and often uninformative. Kamenov was not C-in-C of the Red Army, nor did he hide behind Budenny's notorious moustache; while *Private Eye* might have supplied more convincing dialogue for Kenyatta and Nyerere. In fact trivial errors of detail recur throughout that ought to have been tidied up. Why do Peter Neville and his publishers allow such carelessness to spoil an otherwise useful and attractive book?

Picture the Past interprets our century for less exam-conscious children. This is a scrapbook, though the inventive exuberance that afflicted earlier volumes in the series is more restrained here. True, there are schoolboy memoirs of the Second World War and a Christabel Pankhurst forgery, but the Russian Revolution, for instance, is retold more or less straight. The mixture is attractive if not very substantial, and most of the splendid array of photographs are properly identified and captioned. Political history is vivid but ill explained, while the mixed-up social history adds colourful trimmings.

Craig Mair and Fiona Reynoldson wallow in the world of violence. They tell their stories in sharp detail, the one a harrowing tale of collective madness and misery, the other a lighter sketch for less sophisticated readers of dramatic deeds in the Pacific. Soberly, Craig Mair gives the textbook explanation of why Armageddon happened. Fiona Reynoldson is more perfunctory: "Japan needed more land. She wanted to be a powerful and rich country." We learn what it was like in the trenches or at Hiroshima. Shall we ever learn why it was like that?

Tom Corfe

Children's literature
Natural, supernatural

Snatched. By Nicholas Fisk. Hodder and Stoughton £4.95. 0 340 28455 2.

Haphazard House. By Mary Wesley. Dent £5.95. 0 460 06130 5.

The Watcher in the Garden. By Joan Phipson. Methuen £5.95. 0 416 27600 8.

The Mind Pirates. By Patricia Miles. Hamish Hamilton £5.50. 0 241 10989 2.

"Mo stared at his sister's vivid, wicked face, her witch-black hair, her spiteful little nose dented at the nostrils, her down-curved red lips. Good old Gemma, he thought."

Good old Gemma indeed. And good old Nicholas Fisk. His taut, economical story of the kidnapping of an ambassador's two children is riveting from start to finish. Fisk's populist approach to his craft has sharpened, not dulled his talent. The exactness of description, sureness of rhythm, accuracy of dialogue, acuteness of suggestion, both derive from and meticulously serve an absolute commitment to pace. There is no worry about Fisk's readers getting bored.

Only one element in *Snatched*, the characterization of PC Blowers, the children's stalwart rescuer, falls short. Blowers is a standard comic strip figure; and though the plot is a comic strip plot, Blowers apart, its intention is precisely to absorb the comic strip reader while challenging comic strip conventions. So, like a comic strip hero, Mo manufactures a gun out of bits of scrap metal, steals some cartridges and turns the tables on his kidnappers. Like comic strip villains, they grovel and cringe, begging for their lives. But the upshot for Mo and Gemma is "You ought to have your naughty all, as one of the kidnappers demonstrates. Mo's gun, if fired, would have seriously injured the holder: it has, like Fisk's cunning text, a recoil.

Fisk's fine novel may make us stop and think what we mean by "quality" when we talk of children's fiction. It is unjacketed, with laminated boards; it is unashamedly a thriller; it appeals to popular interest, though it does so with grace, wit and style. It seems to me both better written and more considerate of its audience than any of the three conventionally jacketed stories with which I consider it, all of them of the type which regularly wins awards and adult approbation. Mary Wesley's *Haphazard House*, for instance, carries the enthusiastic commendation of the late Antonia White: "I was so enthralled... What a wonderful eye you have... the dialogue is splendid... the narrative is superb." I opened it with high hopes, and read it with a sinking heart. It is whimsical, pretentious, confusing, and, in the end, evasive of the theme it aims to confront. It is a bucolic allegory about a painter and his family who come into money and move to a mysterious house in Devon, where time runs to a different measure, and each character regresses or grows to his or her true age, stature, maturity, talent. This, we are given to understand, is what death means. Why the Fuller family should be experiencing it in this life is not explained, but then there was perhaps always something supernatural about a family who with no visible means of support can still live comfortably in suburban Croydon waiting for middle-aged Pa Croynard waiting for middle-aged Pa Croynard to sell his first painting (despite which he has an agent, and a one-man show which he at first refuses to attend. "You know my principles"), and who inhabit a world in which traffic wardens engage them in cheerful banter about roads, and squatters can afford to belong to the London Library.

Joan Phipson's *The Watcher in the Garden* is more powerfully conceived than *Haphazard House*, but, like it, uses a supernatural element to avoid rather than explore human nature. The interest of its study of the mental struggle of two disturbed teenagers, a boy and a girl, who both trespass in the magical garden of blind Mr Lovett, is negated when the author's hints of mystery resolve into a clear statement: "You are the bad of me." "You must be the good of me." Similarly the highly-charged atmosphere of the vividly described garden dissipates when its "magic" is revealed not as a special atmosphere responsive to feeling but as an active independent protecting instinct. The result is a book which many may enjoy once, few will pick up twice.

Patricia Miles's *The Mind Pirates* is another book which overplays the supernatural. The best things in the book are scenes of ordinary child life: a girl pretending her bicycle is a horse ("He has one white foot"), a boy decorating his school exercise book with the rhyme "I am the big Bezozzo/I tell you what to do/And if you say 'oh no' then that's the end of you." The clutter of researchers into Paranormal Psychology, creatures from outer space, sinister goings on and occult knowledge from the mystic East, just gets in the way. Patricia Miles is one of the most interesting children's writers to emerge in recent years, but in this book her lively talents are hindered not helped by an over-active fancy.

Neil Philip

The last Children's Books of the Year exhibition (in its familiar guise, anyway) kicks off on Monday at the National Book League's headquarters, Book House, 45 East Hill, London SW18 2DZ. Various illustrations (including Jan Pienkowski's supervising a mural at Battersea Park Library on August 2) and authors are scheduled to appear between August 1 and 13. The exhibition will then tour the country. (Information 01 870 9055.) A review of the annotated catalogue will appear next week.



Dragon's tail makes a fine dish in Farmer Giles of Ham, the story of an unexpected hero, by J. R. R. Tolkien. It is reissued in paperback, together with the same author's *Smith of Wootton Major*, with illustrations by Pauline Baynes. Unwin Paperbacks £1.50 each.

Social English

Investigating our Language By John Richmond and Helen Savva. Edward Arnold £2.75. 0 7131 06110 7.

The pictures on the cover of *Investigating Our Language* are representative of its surprising range. There's Jan Leeming, a group of Jamaican Rastafarians, a couple of gossiping housewives in a Nottingham alley, any schoolchildren. Ms Leeming's BBC Received Pronunciation, Jamaican creole, Lawrentian dialect and children's rhymes are among the many aspects of our language which the book considers.

It sets out to examine English as a social phenomenon rather than a linguistic or literary medium; pronouns are not so much as mentioned, neither are there any invitations to "write an appreciation of the following poem". Instead, individual chapters deal briefly but surprisingly thoroughly with the language's history, development and regional variations, its acquisition

by young children and spread across the world. And, unlike others who have explored very much the same ground before, authors John Richmond and Helen Savva take an entirely descriptive view. Passages of American writing and Cockney slang are presented without any direct – or even implied – suggestion that Standard BBC English is in any way better. Backslang, rhyming slang, habytalk and dialects are described as part of the continuum of the language's development, itself well illustrated by extracts from Chaucer, Malory, Shakespeare, Dickens and a number of other "Eng Lit" sources.

This broad, almost sociological approach will make the book useful in many situations. It is a lot more and a lot less than a normal textbook. No one is going to pass CSE by using it alone; brought out occasionally, however, it may well demonstrate that "English" is a lot more than just another examination subject.

Hugh David

RESOURCES

Sculpture in the round

Against a background of famous masterpieces, the work of young and inexperienced sculptors takes shape on the Tate's studio on the lawn. Michael Clarke reports.

Making Sculpture
Tate Gallery until August 14.

No doubt the success of last year's art workshop, *Paint and Painting*, encouraged the Tate to follow it up with *Making Sculpture*, but this decision, commendable as it is, has clearly presented the gallery with problems.

The range of materials and methods employed by contemporary sculptors is very much greater than that used by painters and the time required to produce even a small piece of work is generally greater, too. Making assemblages from found materials can be quick but it could turn the Tate garden into a refuse tip within a matter of minutes and there is the risk that more ambitious participants aiming at figures in stone might be tempted to camp out for days just to see the job through.

Although the Tate has imposed some necessary restrictions on material and methods, it has managed to make available some very large blocks of stone. There is even a sculptor, Peter Randall-Page, to initiate the inexperienced and give advice to those who have already had a go. So, for as little as it costs to get to Millbank, you can test yourself against the carvings



by Moore, Hepworth, Gill and others in the gallery's collection.

On opening day, however, everyone was working in clay. In the large marquee on the lawn about 20 people, from infancy to middle age, were pinching and patting, adding and subtracting in an attempt to make the material resemble their models. As the clay bulged out into a life of its own, professional portraitists leapt from one modelling stand to another, suggesting ways of achieving more appropriate proportions to the persistent and offering encouraging words to the easily disheartened.

Julian Opie is there to instruct you in acetylene welding. Tiranti have provided the materials and tools and, even if you fail to produce the sculpture of your dreams, there is always the chance that you might acquire sufficient technical experience to repair that broken iron gate or collapsing first-floor balcony.

This, I know, is not the Tate's intention, but then Smith boasted of having worked on a motor-car assembly-line and Gonzalez came from a background of metal-craft workers. Art historians and commentators all too easily write or talk about their subject as if its material reality were no more substantial than a reproduction in a book.



Making Sculpture attempts to correct this. Offering the opportunity to model, carve and construct, it cannot provide all the available means in these three modes but it supplements its limitations with a display of sculpture in the main hall and a very practical booklet on techniques. Its author, Richard Humphreys, relates his clearly ordered information to examples on hand in the gallery, so that doing, reading and seeing are brought together. He writes in his preface: "Looking at a sculpture in the round it is possible to walk around it, touch it and move it. It ought to be possible but at the Tate it is not. Maybe this could be corrected."

Mushrooming of models on stands

by Jackie Hardie

Models
135 Stages of germination £122.50,
365 Agaricus, on base £10.50,
375 Amanita, on base £12.50,
385 Amanita citrina, on base £11.50,
405 Mini-torso, without head £55.00,
445 Mini-torso, with head £85.00.
From Swale Models, PO Box 3R,
Rochester, Kent ME1 1TB

Swale models produce a wide range of biological models; a selection has been examined - the miniature torso, some fungi and a compilation of the germination of different plant groups.

The miniature *Torso* can be bought with or without a head and with black or white skin colour. When used in the classroom at any level, this kind of model generates interest. The model can be dismantled into nine parts and the modelling is of an extremely high standard, with the parts fitting together accurately. Its head is severed from the body just above the larynx and when split along the longitudinal axis, it reveals a vertical section of the brain and nasal and buccal cavities. The skin and muscles have been removed from the ventral surface of the thorax and abdomen. In the thorax, the left and right half lungs can be removed to expose the heart. This has been cut open so that the internal structure of the atria and ventricles can be seen.

The detail shown in the model is impressive. If the liver, stomach and gut parts are taken out from the abdomen, the openings of the arteries leaving the aorta and veins returning to the vena cava are clearly visible. All parts can be pulled out and reassembled easily. But since the model is small (26cm without the head) it could not be used to show internal anatomy and 3-D relationships to a whole class unless the pupils were seated close to the teacher.

Germination of *Seeds* is exciting but the recording of changes can be frustrating as important events may occur between recording times and seedlings may be attacked by fungi. Preserved specimens of germination stages are available, but as this model is far greater than life-size, features that are missed or hard to see can be pointed out.

The model shows the stages of germination of a cereal (rye), the French bean and spruce and separates into nine parts. Each piece is held in place by a metal pin in a display stand that doubles as the representation of the soil. No detail of magnification is given, but as the French bean seed is 8cm in length the model must be at least eight times natural size. The model could be used to teach observation skills; if specimens are grown that have different structures and modes of germination from those in the model, children can be encouraged to look for similarities and differences.

Fungi, particularly the thread mould type, feature in most O level and CSE syllabuses; the more familiar basidiomycete mushrooms and toadstools are neglected. Mushrooms are available from any greengrocer and unless teachers are keen to collect specimens and remember to do the work in autumn (the best season for fungi), most children will never see the other types. The life-size models available from Swale could be always on hand to illustrate the main features of the group. As with the torso, the modelling is realistic; gill and stipe structure are accurately represented. However they are expensive - perhaps a joint purchase with the art department is worth considering.

● Schedule of Community Computer Camps:
July 25 - September 2 Inter-Action Centre, Kentish Town
July 25 - September 2 Greenwich
July 25 - August 26 Edmonton
August 2 - September 2 Westminster
August 2 - September 2 Haringey
August 2 - September 2 Lewisham
To be arranged Docklands/Southwark

RESOURCES

Invasion of space?

Carolyn O'Grady meets educational defenders of the video game machine

Video games have attracted a wide variety of responses, most of them unfavourable. Space Invader and Pac Man addiction is seen as a misfortune that befalls the young. And, though in this country no one has attempted, like the citizens of Irvington, New York, to have video games machines banned, most parents of young enthusiasts probably have severe misgivings about their youngsters' use of time.

Research, however, is on their children's side. According to an array of experts assembled at a recent conference on "Video games and human development" at Harvard University Graduate Schools of Education in America, video games do children no harm and possibly some good. The conference was funded by Atari, a major producer of video games, and was sponsored and organized by Harvard University, who were given a free hand in bringing together researchers into the effects of video games.

David Brooks, a California educational specialist, found that among 1,000 adolescents who frequented games arcades, 68 per cent did above average at school; 80 per cent spent less than five dollars a week on the games and most saw the arcades as places to meet their friends and socialize.

Edna Mitchell, Chairman of the Education Department, Mills College, Oakland, California, in a survey of 20 families who had bought video games sets, found that the time spent playing games came mainly from that

which would normally have been spent watching television. None of the parents believed that the games adversely affected their children's school work and Ms Mitchell felt they increased interaction in the family. "I think I was most surprised that the children didn't seem to be hooked on the video games, their playing time rose and fell depending on whether or not they had a new cartridge... the playing time was kept to what I thought was very moderate, less than an hour a day."

Jerry D Chaffin and Bill Maxwell of Kansas University and Barbara Thompson of Baker University, Kansas, argued that the most productive approach to video games was to seek ways of applying their motivating characteristics to educational situations. They defined four "motivational features" of video arcade games and coined the term Arc-Ed courseware for this sort of software. Many teachers will immediately recognize elements of the drill-and-practice software now coming from the USA and from some companies in England as falling into this category.

The four features were Feedback: the players know instantly whether an individual response was too late, too early, correct or incorrect; Improvement: typically arcade players do poorly on the first few games but, contrary to the modern educational principle that failure discourages, players appear to view their poor initial performance as a challenge to improve their scores; High Response Rates: that is the fast pace of the



game. "Such high rates of response allow for little else - the individual has no time for interfering or distracting thoughts without serious penalty. The task has the player's undivided attention." Finally there was what they called "Unlimited Ceiling on Performance": "The creators of the games are almost always one step ahead; just as a player accomplishes one goal, another more difficult situation is introduced".

Dr Robert Olton, Manager of Behavioural Research at Atari, on a visit to London last week, said that video games had a less revolutionary role in education than that claimed for, say, the educational language LOGO. They could extend and enrich and help children master concepts. LOGO, he said, taught children a lot about the way a computer worked, but eventually young children could create animated scenes without recourse to this sort of knowledge.

MEDIA

Tudor snapshots

The Tudor Face
Channel 4
Wednesday, July 20, 11.25pm
To be shown again in September.
Artists of the Tudor Court
Victoria and Albert Museum
July 9 to November 6.



Robin Buss reviews 'The Tudor Face' on portrait miniatures

The phrase "portrait miniature" might have been coined by a jealous lover to keep the picture of his mistress from inquisitive eyes: "What have you got there?" "It's a portrait miniature. Want to see?" "No thanks, perhaps another time..." There can be few among the uninitiated who, on being invited to view some 200 of these things, would not find a pressing engagement elsewhere.

While unable to match Sir Roy Strong's lifelong enthusiasm for his "Tudor snapshots", I must admit that they are not only a great deal more riveting than they sound, but justify his claim that they were "a unique contribution to the Renaissance unparalleled elsewhere in Europe", giving a vivid impression of the life of their time. They were designed for private contemplation, not for public exhibition, and this aura of intimacy makes them all the more fascinating. So does their minuteness, the extraordinary skill that it implies and the artists' ambition to create marvellous objects, illuminated in silver and gold, to be treasured in jewelled boxes or lockets.

Needless to say, they were created by private patronage and expressed the pretensions of their sitters or owners as well as the sensibility of the painter. Despite this, the work of Holbein, Hilliard and Oliver has remarkable sharpness and immediacy and, especially in their



Sir Roy Strong

portraits of children, provides a poignant record of the individual face.

The Channel 4 film (to be shown again in September at a less unsocial hour) is a well-designed introduction which nicely combines comment, illustration and quotation. The illustration consists in the miniatures themselves, the quotations from contemporary literature are played out by actors and the comment is provided by Sir Roy Strong who is very good at making his esoteric enthusiasms comprehensible to a wide audience if you can forgive his tendency to offer trivial analogies with contemporary life (the "three 'Baileys', Snowdon and Lichfield of their day" and their work a "Tudor equivalent of the snapshots a man might keep in his wallet - an idea which is not flattering to the painters, or to Bailey, Snowdon and Lichfield). In fact, these treasured objects come to us from one tiny segment of a society quite different from ours and part of their charm lies in their inaccessibility and their distance from the mechanized era of instant snaps and video home movies.

The miniaturist set out to capture a likeness and by allegory or motto, to express an emotion; the lover is consumed by passion or rapt in melancholy or constant until death. Some of the private meaning of these private works is no doubt lost and such mysteries make the portraits all the more intriguing. But in one respect, they do resemble photographs, in that they suggest the appearance of a man or woman fixed at a moment in time (*Gerard's* *suave* 24) and looking outwards with the self-confidence of present life, oblivious of mortality.

Image of charisma

Paul Caron looks at 'The Best of C L R James'

The Best of C L R James
Channel 4
July 4, 11, 18 and 25

A dangerous title. As most university students know, there is a law of professorial discourse that states that the content of a lecture will, in the majority of cases, be inversely proportional to the charisma of the person who delivers it; and C L R James, who possesses a high degree of charisma, is also a man of extraordinarily diverse interests who could hardly be expected to pack the best of himself into four half-hour talks. What he gave was a brief glimpse of an acute and lively mind, and the impression of a charming personality. For this, and for the encouragement that they provided to read his books, these lectures were worth recording.

In one sense, however, they misrepresented him. The format of a half-hour talk on American society or the Caribbean imposes certain constraints and when, in addition, the speaker is labelled "a Marxist historian", the uninformed viewer is likely to find him dogmatic. To take one of the more trivial examples, in his book *Beyond a Boundary* James argues that cricket is to be considered as an art form, comparable to ballet or drama. He does so with wit, successfully provoking us to think about our definition of art while redirecting our attention to the nature of sport and its role in society. He quotes Bernhard Berenson, mentions Greek tragedy and Michelangelo, but never implies that he is making a spurious attempt to enhance cricket by association with them. I still think that it is rather

unhelpful to see Walcott in the same terms as the Olympic Apollo, but I do at least feel that I have understood the writer's point about the need for a different relationship between art and its public.

None of which is contained in the bald statement that "cricket is an art form", still less, in fact, when it is illustrated by a photograph of a cricketer with his bat outstretched like the arm of the Olympic Apollo, implying just the superficial comparison with sculpture or ballet that the written essay avoids. And when James surveys the political scene, originality, insight, provocation and aphorism too often take on the appearance of categorical assertion unsupported by the study and experience which lie behind them. Only in his fielding of the occasional hostile question at the end of the lectures did he reveal the acuity which justifies his reputation and suggest that his statements could be defended, given space and time.

What these four programmes did convey was the impression of a delightful man, the sound of his voice and the gestures of his hand easier to recall than his vision of a Caribbean federation, his estimate of the Polish solidarity movement or his conviction that what makes a society is not its standard of living, but its sense of purpose. Dapin television! Here is a man whose ideas matter, whose distinctive approach to political questions deserves to provoke discussion, reduced to the image of "80-year-old West Indian Marxist sage". When the glow of that fades, as it surely will, I suggest that you go back to *The Black Jacobins* and come to grips with what the man really stands for.

War through artists' eyes

Colours of War. War Art 1939-45
By Alan Ross.
Jonathan Cape £12.50.
0 224 02036 2

War usually means work for graphic artists - recruitment posters, prints, badges, postcards, matchboxes and other carriers of propaganda become a thriving industry overnight. But for non-commercial artists under the same conditions the prospects are often dismal. To alleviate this situation the War Artists' Advisory Committee was set up in 1939 under the chairmanship of Sir Kenneth Clark. It not only gave certain artists full-time salaries for periods of six months but also bought and commissioned work, acquiring some 3,500 paintings over the next six years. Alan Ross here reproduces what he considers to be a representative selection of the best, thereby presenting us with war seen through artists' eyes.

Ross himself saw active service on the Arctic convoys and in his choice of artist, tends to favour those who followed in the wake of the armed services. He writes at greater length about Eric Ravilious, Anthony Cross, Thomas Hennell and Albert Richards than he does about Henry Moore, though the latter's Shelter drawings at the time brought him national acclaim. More artists are illustrated than are dealt with in the text which is divided into brief biographical histories. These are enlivened by quotations from letters in which the artists describe conditions under which they worked. The result is much like a war-time journal, vivid and informal. It provides an excellent introduction to a subject which, however, deserves more intensive research and far greater critical investigation.

P. Spalding

Compute-a-camp

Peta Levi talks to the director of Inter-Action community computer camps

As a parent, teacher or university student, have you thought of starting a local community computer camp this summer holiday? "All you need is confidence," says Ed Berman, Inter-Action's director.

With a 15-year track record of devising and promoting model projects for community self-help groups Inter-Action are offering help to anyone in Britain who wants to run a community camp.

They ran their first six-week computer camp for Camden 11-16 year-olds last summer; it was four times oversubscribed. Fifty per cent of the places went to underprivileged children who were charged £5 a week, the rest paid £25. (This compares with the average cost of around £50 a week for a commercial computer camp.) Some of last year's children said that, at first

they found computers frightening, but by the end of the week they were doing simple programming, having fun with computer games, and their confidence had been built up. As one nine-year-old, caustically remarked, "I'll be a step ahead of the thickos next term."

Inter-Action have devised a self-help questionnaire and will travel to local groups to help them iron out problems. The idea follows the Inter-Action philosophy that if there are under-used local community resources, such as people with time, empty spaces - schools or voluntary agency centres - and computer equipment (in schools, universities and polys), why not utilize them to give underprivileged children something to do in the holidays which they enjoy and which is going to be useful to their future?

Berman says, "It is easy to do if you are systematic. There are five basic steps. First get together a group of interested people who have some time to spare - a group of parents on a housing estate, two teachers - it doesn't matter, but it helps to have within the group at least one of the following: a teacher, a youth officer, local councillor or local businessman. Secondly, find the space. Thirdly get access to equipment via the local authority or by approaching computer retailers and manufacturers" (Tandy lent £40,000 of equipment to Inter-Action last year and this year Atari are lending six sets of at least 18 computers and peripherals). "Next find people to teach university students are usually enthusiastic and we offer a central training facility to show people how to design a week's programme, with some 'do' and 'don'ts'." Lastly Berman says that

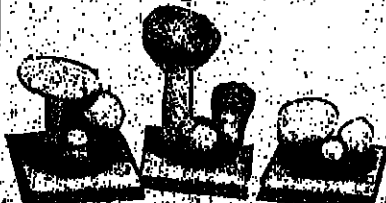


funding can usually be obtained either from the local authority, from Urban Aid programmes, the local community chest or local businesses.

Paying tutors £60 a week Inter-Action reckon the actual cost of running a computer camp with 36 children (one tutor to six children) is £60 a week unsubsidised. Berman also sees the camps as useful for teachers to develop and test their own programs and of course he is keen to get the children involved in running and organizing the camps.

Molly Lowell, Inter-Action's computer camp adviser, has already helped 10 groups to get computer camps off the ground. This summer, Berman hopes that 100 community computer camps will be established by next year.

Write to Molly Lowell, Inter-Action Centre, 15 Wilkin Street, London NW5 3NG, enclosing s.a.c. (01-267 9421).



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Applications invited from qualified teachers with nursery qualifications or a minimum of 2 years' experience who are interested in new approaches to education in a community setting.

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Qualifications: Essential: a degree, PGCE or RSCOTE, 3 years overseas TEFL experience, 2 years teacher-training with non-native speakers overseas, RSA examinations experience. Desirable: MA Applied Linguistics, Spanish, RSA assessor. Candidates should be 32-45, single or married without children.

Salary: approximately £10,000 per annum, of which 40% payable in Britain.

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Chief Inspector of English
Ministry of Education,
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Duties: To advise the Ministry of Education on the teaching of English Language in Government schools; to co-ordinate the work of the English Language Teaching Unit, which will include distance teaching by television and radio and the

production of examinations and supplementary teaching materials, evaluation of materials in use or being utilised; to co-ordinate the training of teachers and the work of the English Language Inspectorate through the Oman Area Director and to co-operate with the Head of the ELT Unit in ensuring the English Language programme follows the Ministry's established policies, to train an Oman counterpart.

Qualifications: Candidates, male only, must be UK citizens with a British educational background and have a degree or equivalent, teaching qualification including TEFL or educational qualification plus postgraduate qualification in TEFL or Applied Linguistics, 5 years relevant overseas experience which should include the Arab world, 10 years experience in TEFL with direct teaching and teacher training experience. A knowledge of both written and spoken Arabic is desirable. A driving licence is essential.

Salary: £11,061-£16,311 per annum, depending on salary and marital status.

Benefits: Salary free of UK Income tax; variable overseas allowance according to marital status and salary level; free family passages; children's education allowance and holiday visits; free furnished accommodation; outfit allowance; medical scheme; baggage allowance; paid leave; employers contribution to a recognised superannuation scheme or an allowance of 11% of salary in lieu.

Contract: Contract will be for 2 years initially with the British Council.
Closing date for applications: 12 August 1983. Interviews in August 1983.
Reference: 83 K 177.

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Work Experience Officer

£5,676-£6,801 or £7,587 if qualified

The work experience scheme is a well established, vital part of Bracknell Adult Training Centre's overall programme aimed at increasing the independence of the mentally handicapped. Due to internal promotion, we are looking for a person with the confidence and energy necessary to further develop this scheme both within the Centre and the Community. Although relevant qualifications may be an advantage, we would also welcome applicants with the experience and qualities appropriate to the post.

Application form and details from Mr P. J. Bethell, Manager, 140 Bracknell 23788.

Closing date 12th August.
Berkshire County Council is an equal opportunity employer and all applicants will be considered solely on the basis of suitability for the post irrespective of race, colour, sex, marital status or disability.

GRAVESHAM BOROUGH COUNCIL DUAL-USE DEVELOPMENT OFFICER

£9080-£9880

Applications are invited from persons with experience in other education or recreation management for this new post in the Recreation and Amenities Department, based at Gravesend. This post created in association with the Sports Council (London and South East Region) and Kent County Council offers an exciting opportunity to increase the use of recreation facilities in Gravesend.

The successful candidate will work closely with schools in the area to advise and recommend increased community use of school facilities and he/she will also seek to increase school recreational activities by encouraging use of the Council's and other resources.

Conditions of service include a 37-hour week, 27 days annual leave and a contributory pension scheme. Assistance will be given with removal and relocation expenses in appropriate circumstances.

Gravesend bordering the Thames comprises both industrial and rural areas and London and the coast are within easy reach.

For a job description and application form please contact the Personnel Officer, Civic Centre, Windmill Street, Gravesend, Kent DA12 1AL. Telephone Gravesend 44422 extension 273.

Closing date for the receipt of completed applications: 10 August 1983.

ADMIN L.E.A.

continued

LONDON

Inner London Education Authority

Applications are invited for the following posts:

1) PADDINGTON COLLEGE, Paddington, London W2 1NS

2) SOUTH WARK COLLEGE, Tanner Street, Tower Bridge Road, London SE1 3SF

3) SOUTH THAMES COLLEGE, Wandsworth Road, London SW18

Salary, within the range of £1,214 to £7,814 plus £1,284 London Weighting Allowance.

Qualifications and experience: Officers with responsibility for the management of staff and the provision of services. In the 18 to 31 age group, from a variety of backgrounds. Duties include a personal and confidential supportive service.

Full details and application forms from Personnel Services Division, 1201 Ebury Road, Room 2601, The City of London, EC4A 3DF. Closing date: 12th August 1983. Please specify which vacancy you are interested in.

1122A is an equal opportunity employer. (10/500) 480000

Education Department

Unemployment Specialist Careers Officer

Salary - Scale 6 £8751-£9309 inclusive

The officer works exclusively on helping unemployed young people to obtain permanent employment or places on the M.S.C. Youth Training Scheme, for which Waltham Forest is now a Managing Agency. Although the Officer will work with Careers Officers, he/she will have no in-school commitments. Close co-operation with employers, M.S.C. Staff and other agencies involved will be essential.

The vacancy arises through the promotion of the present post-holder. The Authority already has two specially funded Employment Assistants in post. This permanent post is one allocated to Waltham Forest under the Government's 'Strengthening' scheme for the Careers Service, to assist unemployed young people.

A casual user car allowance is payable and, in approved cases, financial assistance with relocation expenses will be given.

Application forms and further details from Recruitment Officer, Personnel Department, Town Hall, Forest Road, London, E17 4JF.

Tel: 01-631 8888 - 24 hour answering service.
Closing date: 12th August 1983.
Please quote Ref. G6418



ASSISTANT PRINCIPAL CAREERS OFFICER

£11,364-£12,738 p.a.

Required for the Careers Service Headquarters, Provincial House, Bradford 1. You should have substantial experience at a senior level in the Careers Service, as you will be involved with the Principal Careers Officer in the policy making, administration and direction of the Careers Service.

There will be a particular responsibility to co-ordinate and develop the specialist services of the Careers Service, especially education/industry liaison and special measures for the unemployed.

A Union Membership Agreement is in operation.

Application forms are available from the Directorate Personnel Office, Directorate of Educational Services, 4th Floor, Provincial House, Market Street, Bradford BD1 1NP.

Ref. E 30283/TES

City of Bradford Metropolitan Council

We are an equal opportunities employer and welcome applications from candidates of any age, sex, race or disability unless otherwise stated.

EDUCATION DEPARTMENT Principal Education Adviser

Burnham Headteacher Group 11

£16,216-£19,600 inclusive

This post is located in the Education Department of a progressive London Borough which is responding to the needs of its ethnic minorities and to the problems of urban regeneration in Docklands. Applicants should hold a good honours degree and should have extensive teaching and advisory experience.

All whom you will receive an essential user car allowance and in approved cases a loan to purchase a motor car.

Additional benefits include the possibility of assistance with removal expenses, subsistence and travel allowance and a grant of up to £250 towards legal and related costs in connection with house purchase.

For further details and an application form please write to the Chief Executive, Town Hall, East Ham E6 2RP or telephone 01-471 0819 (24 hour answering service), quoting reference A9C/PRA2.

Closing date: 10th August 1983.

LONDON BOROUGH OF NEWHAM

UNIVERSITY ENTRANCE EXAMINATIONS COUNCIL

SCHOOL EXAMINATIONS DEPARTMENT

TEST DEVELOPMENT OFFICER

The School Examinations Department, which conducts the GCE examination for the University of London, wishes to appoint a Test Development Officer for a fixed term of three years.

The person appointed

